

KERAMIC STUDIO

Vol. XII. No. 2

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June 1910



THE various ceramic societies seem of late to be thinking more of studying than of exhibiting. This is a wise move and one sure to bring forth fruit of a particularly delicious flavor in the near future.

We show in this issue a few designs by the Portland Ceramic Society to which we called attention in the May KERAMIC STUDIO.

It is a creditable lot for a first showing and we look forward to the work which they will turn out after their proposed period of study. We are always glad of reports of the work and exhibitions of the various ceramic societies.

Many students seem to appreciate the value of the series of papers on Pottery by F. H. Rhead and the course in Overglaze Decoration by Miss Jetta Ehlers. We feel that we have been unusually fortunate to secure these and trust they may be of inestimable benefit to our readers.

Two valuable additions to design literature have just come to our desk, "Nature Drawing" by Henry Turner Bailey, and "Spring Flowers" a new nature packet, by James Hall. The former profusely illustrated in black and white and color and most instructive. The latter in the form of eleven attractive leaflets in color.

Will our readers let us know what sort of a subject they would prefer in color? We have tried almost everything though we have given very few conventional designs, as most seem to prefer a naturalistic or semi-naturalistic color study. They argue that one can follow a black and white design pretty faithfully, if the color scheme is written out and if it is *not* followed exactly it makes little difference while it is most important that the naturalistic treatment be followed faithfully.

The second kiln of the University City Pottery has just been fired with about 100 vases by M. Taxile Doat, Adelaide A. Robineau and M. Diffloth. This is a ceramic event. We hope to have photographs of the successful pieces. An item of interest is that the white china to be decorated by Mrs. Cherry and her pupils will be made for them by Mr. La Barriere and Mr. Diffloth in the Pottery kilns.

By some mistake the violet designs were sent a month late and we presume for the same reason the azalea studies will arrive in time only for the next issue of KERAMIC STUDIO. We reproduce a few of the best violet designs since we had not room for all.

The July issue will contain a color study of four panels of little roses by Mrs. Kathryn E. Cherry. Later, in September or October, we will give an issue devoted to her work and that of her classes at the People's University of the American Woman's League. In this we can promise our readers a very profitable number and a popular one.

We will reprint soon an article on "Miniature Painting on Ivory" by request of several of our readers. We have tried in vain to secure an original figure study suitable for reproduction in color. This most difficult branch of painting on china is much hampered by the necessity of always or nearly always copying other people's originals.

Pottery students will welcome the announcement of another book on studio pottery. "The Potter's Craft" is written by Mr. Charles F. Binns, of the Alfred School, N. Y., and published by the Van Nostrand Company, New York. (Price \$2.00.) The book contains much that will interest the prospective potter who is seeking information concerning the various processes. We would wish for the benefit of beginners that the book was written after the manner of a text-book. It is impossible to produce a practical guide for beginners unless the writer assumes that the student knows absolutely nothing of the work in question. The taking for granted that the student is not a beginner is a serious fault in an otherwise admirable book.

We wish to say to contributors that we trust they will not be offended if they sometimes find their treatments of designs changed in KERAMIC STUDIO. Miss Bard is careful to retain all that is possible of the treatments sent with the designs but occasionally the treatments as given by designers unaccustomed to the manipulation of mineral colors are impracticable in the actual execution. Nevertheless we are anxious that designers send as nearly as possible a full and carefully considered treatment, so that we may follow it as nearly as may be.

We would be glad to have any of our ceramic workers who are doing pottery send us in photographs and accounts of their work. We would be glad to get some idea of what proportion of our readers are interested in that line. Later we hope to have a competition for pottery work, in which case the pieces will have to be sent in and the prize-winners photographed.

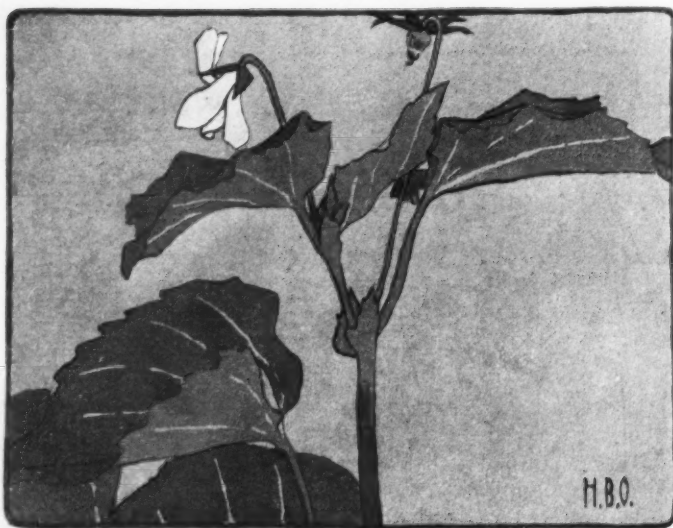
STUDIO NOTES

The studio of Mrs. S. E. Price, 23 W. 24th St., New York City, will be opened during the summer months.

Miss Frances Marquard has removed her studio to 2255 Broadway, corner 81st St., Room No. 27. Her studio will be open all summer and the class days are Monday, Tuesday, Thursday, Friday and Saturday. Visitors are always welcome on Wednesday afternoon.

The Osgood Art School has removed to more commodious quarters at 120 W. 21st St., where the Summer School which opens on June 1st will be a prominent feature.

Mrs. Anna B. Leonard has gone to her summer studio at Edgartown, Mass., on the Island of Martha's Vineyard. She will not return to her New York studio until the first week in November.



YELLOW VIOLET—HANNAH B. OVERBECK

A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

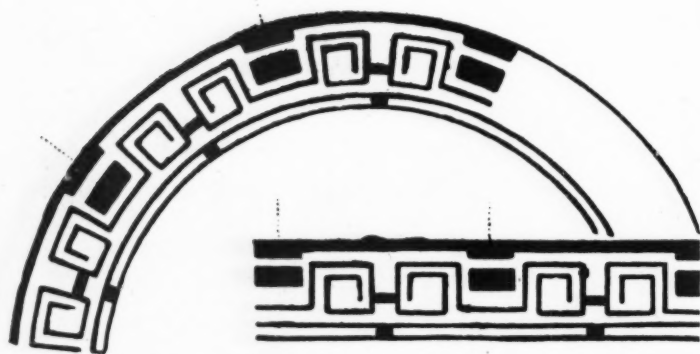
CONTINUED

THIRD LESSON—OVERGLAZE PAINTING

GOLD, SILVER AND BRONZE DISCUSSION

ONE of the most elegant decorations for tableware is gold, the beautiful sheen and luster of which seems to catch and reflect all the sunlight in the room. Most of us remember the company best china of our grandmothers, with its bands of gold. What a holiday feeling the sight of it gave us, when it was brought forth in honor of some guest or some special occasion. Gold-banded china still lends charm and distinction to the appearance of the table, and we still turn to it as something for "best" or formal occasions.

Gold is a valuable metal, and therefore must be used with care to avoid any suggestion of ostentation and display. Any overloading suggests vulgarity, but if it is used with reserve it is refined and pleasing. There is no other kind of decoration in whose use restraint is so necessary. It is better to err by using too little than by using too much of it. Let the beauty of the design and the skill with which it is executed attract, and not the idea of costliness.



MOTIF I

Much overloading with gold is the work of careless, sloppy decorators, who try to atone for poor and uninteresting design and execution by using lots of gold. There are a few pieces, such as salts and peppers, celery dips, candlesticks, and small bonbon dishes, on which a solid covering of gold may be used with good taste. These simply suggest

metal, and so do not offend. Be careful, however, not to use too much of this sort of decoration on the table. There is great danger of cheapening a rich thing by using too much of it.

Used in moderation, with good design and fine workmanship, gold is indeed one of the choicest and most beautiful of china decorations. There are wide possibilities for the decorator who cares to specialize in this branch of china painting. Plates and other articles for table use with well-executed gold monograms and simple gold bands always find a ready market.

In making a tracing of either of the motifs given, trace only one section. The dotted lines show where they join. In carrying out Figure II place the bands first, and then make separate tracing of the little flowerlike form.

SUBJECT—Gold.

MATERIALS

A box of mat gold for china.

A small palette knife.

A bottle of lavender oil.

Clean turpentine.

A sable outline brush.

A No. 6 square shader.

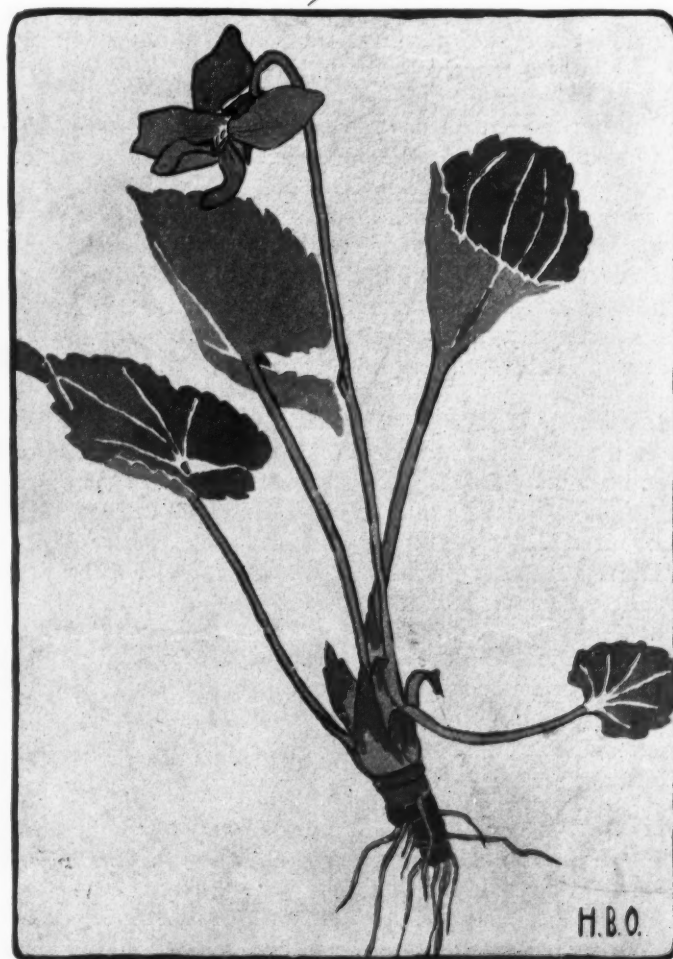
A bottle of burnishing sand.

Toothpicks and cotton.

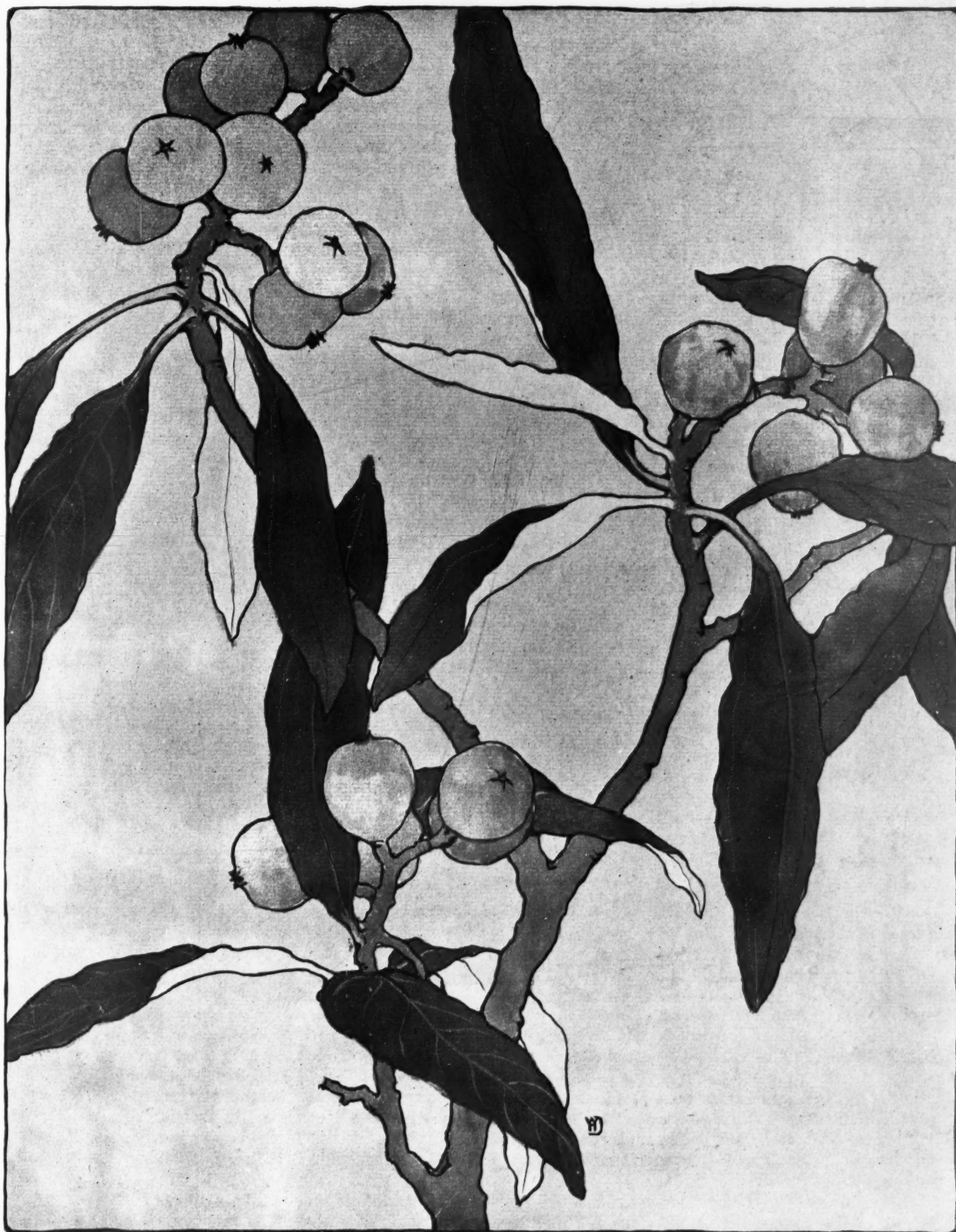
CHINA TO BE DECORATED—Cup and saucer.

The shape suggested is shown in the illustration on the following page. It costs about twenty-five cents.

See that the cup and saucer are perfectly clean. Choose the design which you wish to use, and then carefully space the cup and saucer by means of the "divider." Mark as

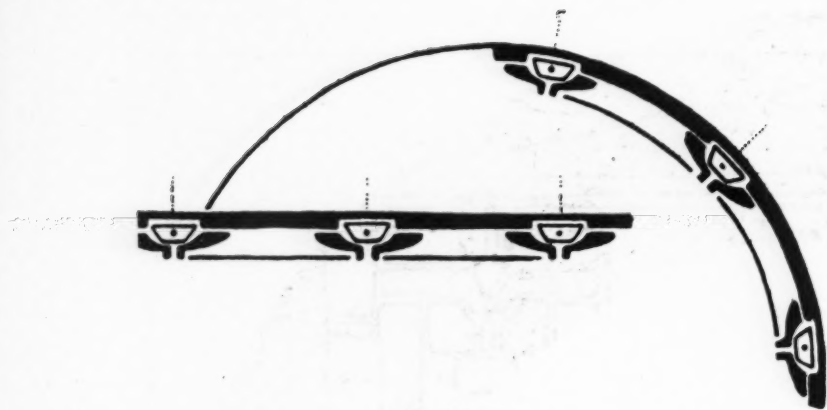


COMMON BLUE VIOLET—HANNAH B. OVERBECK



BE-WA OR JAPANESE PLUM—ALICE WILLITS DONALDSON

Fruit varies from yellow ochre to deep orange, blossom end, black. Stems, woody and rich burnt sienna. Leaves, shiny and very dark blue green on top, pale greyish green underneath. Veins, same color as leaf.



MOTIF II

directed in the last lesson. With the gauge mark the bands, then "fix" them by outlining them with India ink. Trace the design, following the directions given in the last lesson, and outline with India ink. The cup in the illustration measures three and a half inches across the top, and either motif will fit in seven times around it. It will space in ten times on the saucer. Do not go on with the tracing until you have divided the cup and saucer accurately. When the tracing is correctly made, you may proceed to lay in the gold. Follow carefully the directions. As has been said before, *think* what you are to do, and then, in the most direct way you can, do the work.

Do all solid parts of the design with the square shader, and use the sable outlining brush for all lines. Fill the outlining brush thoroughly with gold, and then, holding the brush at a slight slant, draw it firmly along over the outline of the design. Balance your hand as you work by bracing it with the little finger on some part of the surface of the china. This will seem awkward at first, but you will soon find it natural.



CUP FOR DECORATING

Good lines are the result of much practise, so do not be discouraged in the beginning. Just work ahead, taking out everything which is not satisfactory and persevering until you succeed in producing something fine.

After the design is laid in, clean any ragged or uneven edges with a sharp penknife or a brush handle. With a small, perfectly clean bit of cotton wrapped on a toothpick and barely dampened with alcohol, clean the background of the design. When working with gold it is best to make corrections after the gold has become dry; rubbing or cleaning while it is too moist will cause the work to look mussy and the clean, crisp look will be lost. When you have cleaned the design, apply gold to the handle and to the edges of both cup and saucer.

Do the edges with the finger, as explained further on. Use the square shader for the handle. After the piece is finished, dry it as directed in the preceding lesson, and it is then ready for firing.

When it comes from the kiln, burnish the gold lightly, following directions, so that you may see where it is thin, and then go carefully over the entire design, the handle, and

edges, with another coat of gold. Clean the edges as for the first firing, dry again and give it the second, which is usually the last, firing. If, by chance, the gold is still thin after the second firing, touch up the thin places with another coat of gold and re-fire.

Gold for china decoration comes prepared in the form of a heavy brown paste. If the color is very dark, the gold probably has a quantity of lamp-black or some other adulterant added to give "bulk" or weight. There are two kinds of mat gold, the Roman or fluxed, and the hard or unfluxed gold. For edges and handles and all work directly on the white china, the ordinary mat fluxed gold is used. The unfluxed or hard gold is used only over color which has been fired or over raised paste. It will come off when used on the white china.

Gold cannot be used over unfired color, and all unfired color must be cleaned from any surface where gold is to be placed.

The ordinary fluxed or Roman gold will not burnish when used over any fired color except extremely delicate tints of ivory, or the gold colors. Unless you use great quantities of gold, it is not worth while to prepare it yourself. There are many makes of excellent quality on the market which may be easily obtained. Several kinds come tightly covered. These are preferable, as, upon removing the covering, the gold is found to be moist and easy to work with. Besides this the gold is free from dirt and dust of any kind.

The makes which are uncovered are rather too hard to work with, and must first be softened. If the gold is dry and does not soften with turpentine, hold the glass slab with a few drops of turpentine on the gold, over the flame of a candle or lamp, moving it gently back and forth to avoid cracking the glass. If no candle or lamp is at hand, a lighted match will do. It is well to keep a small candle with your painting materials.

Do not allow the gold to become too hot or the fat oil will dry out, and it will be almost impossible to use the gold. Should this occur, rub lavender oil into the gold.

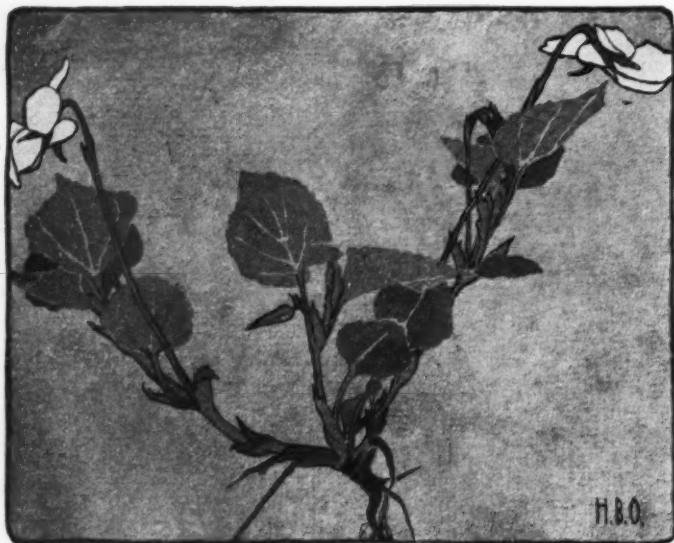
The gold will be soft in a second or two. With the little palette knife which you are to keep for gold only take up some of the gold and transfer it to another slab. Use a very little lavender oil, and grind the oil and the gold together until the mixture is very smooth, and of about the consistency of thick cream. If this is laid on properly, no streaks of white will show. If any do show, dry the piece in the oven and then retouch it. The places where you have retouched it will not show after the gold has been fired. If you can afford it, a covered palette such as you have for your colors, only much smaller, is a great economy. This costs seventy-five cents. It has a little compartment for knife and brushes. The cover may be slipped on when the palette is not in use, to keep the dust and lint out, and there is a great saving in gold. If you have no covered palette, supply yourself with an extra piece of glass (one at least four inches square is best) and keep it in a covered box. Place your gold materials in this when through working, and cover it securely. Have the box large enough to hold all the things which you use for your gold work, and you will save time when you need them. A very good plan is to have a short, wide-necked bottle or little jar in which to keep alcohol. The little covered jars which a certain kind of cheese comes in are very good for the purpose. Use only the cleanest turpentine. If it is not clean, it will affect the gold and cause it to look streaked and stained after it is fired.

Keep your gold brushes for gold only. When through



VIOLET DESIGNS FOR PLATE BORDERS—HANNAH B. OVERBECK

(Treatment page 34)



PALE VIOLET—HANNAH B. OVERBECK

working for the day, put a drop of lavender oil on the gold slab at one side. Work your brush in this until most of the gold is removed to the slab. Then put the brush aside until it is needed again. The lavender oil will serve to keep the brush pliable.

If the brush seems very clogged after it has been used repeatedly, clean it by shaking it in the alcohol in the little covered jar or bottle, which, by the way, must always be kept tightly covered. The gold settles in the bottom of the jar and is saved in that way. The knife may be cleaned in the same manner. When you have saved sufficient gold to be of use, pour off the liquid and pour the residue on a glass slab. This will soon dry out, and can then be mixed with equal parts of Dresden thick oil and lavender. Use just enough to bind it together, and then thin it with turpentine as before. This is excellent to use for first coats of handles, etc.

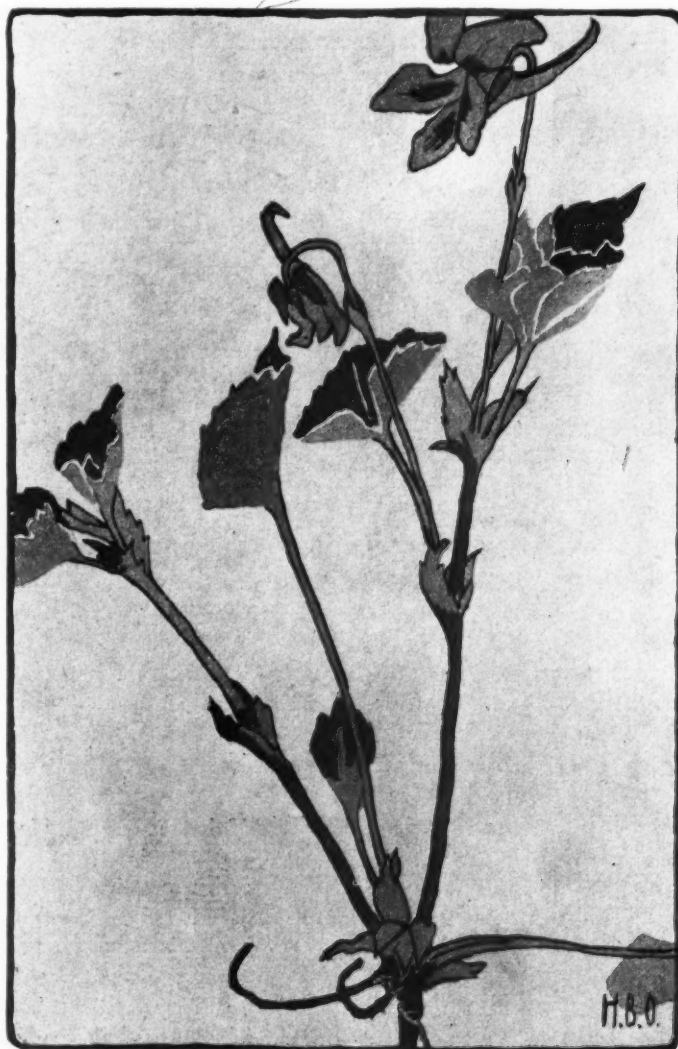
Lavender is the most satisfactory medium to use with gold. It does not dry out so quickly as turpentine, and therefore keeps the gold open longer. It also makes it much easier to spread the gold over large surfaces. Care must be taken, however, in using it when the gold is to be placed on edges or next to unfired tinting. Too much oil makes the gold "runny." It will spoil the tint, and that, of course, means that the tint must come off. One of the best methods for putting gold on edges is with the finger. For this, have your gold rather stiffer than usual. Dip the finger-tip into the gold and then, holding the piece of china in the left hand, rub the finger back and forth on the edge, revolving the plate as you work. This will give you a fine, even edge if the gold has not been mixed too thin. It is easier to do your edges in this way than with a brush. In covering a large surface, such as a handle or the lining of a cup, it is best to use a large square shader; a number six or eight is good. Fill the brush well, and then put the gold on with broad, regular strokes. Take your strokes all in one direction, and spread the gold thin but even. Two thin coats, each fired once, give much more brilliant gold than one thick coat fired once. Gold put on too thick will chip and scale off when fired. In applying it, make one brushful go as far as you can. Gold will stand a hard firing. When it comes from the kiln it will have a dull yellow finish very disappointing to behold. To bring out the luster it must be polished.

This may be done by three different methods; a glass

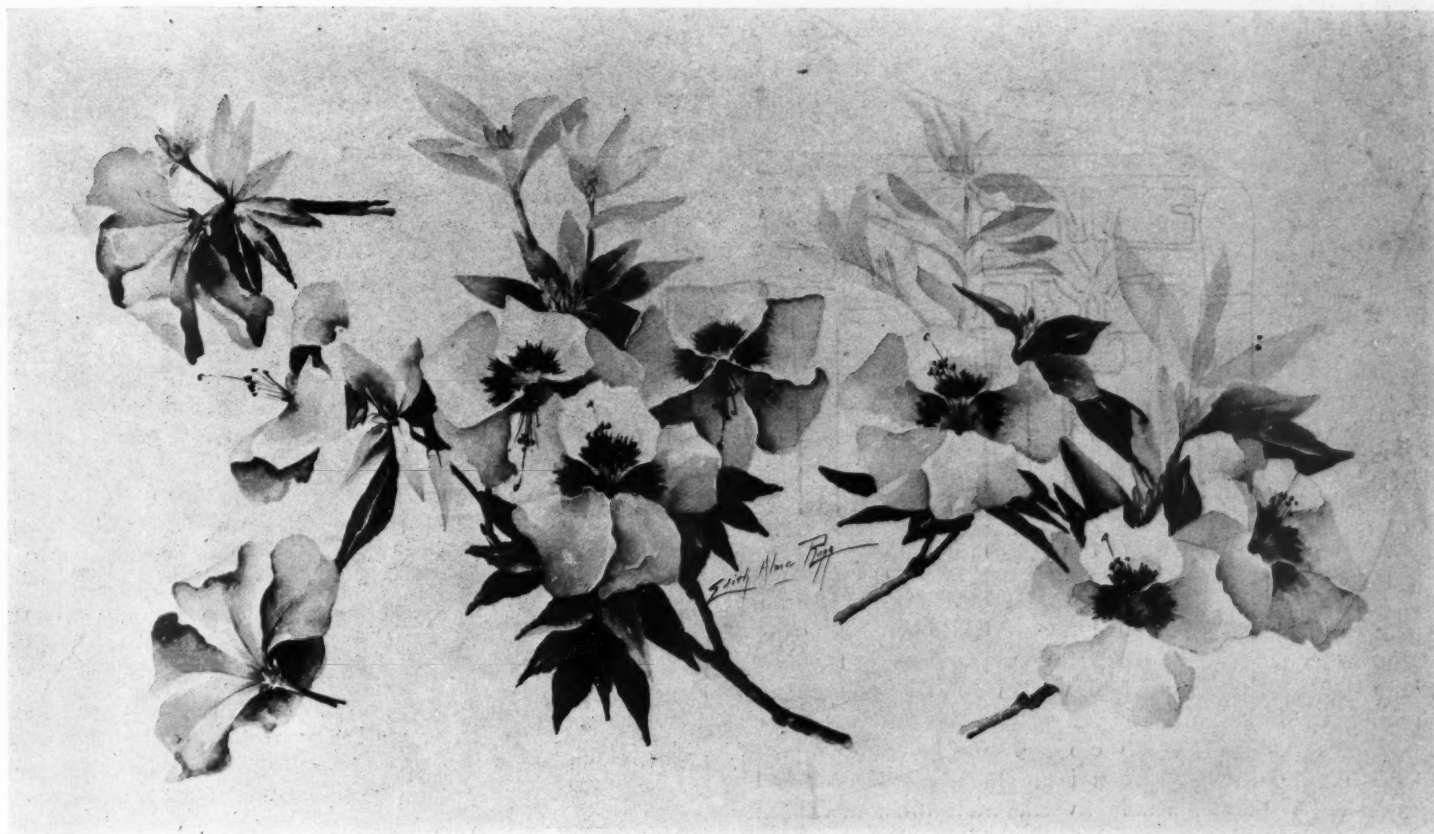
brush, burnishing sand, or an agate burnisher. The glass brush is made up of hundreds of strands of spun glass packed tightly together and wound with heavy cord. The end of the brush is rubbed over the gold and gives a beautiful soft finish. However, this method has one very disagreeable feature. The tiny particles of glass break off, and entering the fingers are very painful. Sometimes, indeed, they produce a very serious condition. If in using the glass brush you do get some of these bits in your hands, wash them with very hot water and soap, rubbing them one way only. Some people protect the hands with a loose pair of gloves and so avoid this trouble. The burnishing is done over an old newspaper, and the paper is afterward carefully gathered up and burned.

If bits of glass remain on a piece and get into the color or gold before it is re-fired, they will make very unsightly spots which can not be remedied.

Burnishing by means of the sand is much simpler and is the method recommended to the student. Place some of the sand in a shallow saucer. Moisten it well with water. Have at hand a small piece of flannel or any very soft cloth. Old knit underwear is excellent. Dip the cloth into the saucer, taking up a little sand and considerable water. Rub this lightly over the gold, keeping the cloth pretty wet. Do not bear down with all your might and main, but keep up a quick, light circular motion. The gold polished in this way has a beautiful sheen and luster. It is very easy by this method to polish under handles and the insides of



LONG SPURRED VIOLET—HANNAH B. OVERBECK



AZALEAS—EDITH ALMA ROSS

(Treatment page 32)

pieces. When you are through with the sand, pour off the water and the sand will soon dry. Put it away out of the dust, and when you want it again moisten it with water as before.

An agate polisher is used for producing very high luster. It is a difficult tool for most beginners to handle, as it requires sureness of touch and a steady hand. It is used also for chasing designs on the mat gold.

Most pieces, especially tableware, need two coats of gold, and it is applied for the second firing in exactly the same way as for the first. It is not necessary to burnish the first coat.

Do not put your brushes away clogged with gold. They will harden, and when you attempt to soften them so that you can use them again, the delicate hairs will break and split, and the brushes will be useless. Keep your gold covered when not in use. In this way you will keep it clean and free from dust and dirt. Be sure to dry the gold when a piece is all finished, following the method for drying tinting explained in the first lesson. Never send out to be fired, or attempt to handle before firing, a piece of china with half-dry, sticky gold. Dry all pieces thoroughly. Use an asbestos mat to stand a piece on when drying it in the oven. Then the china need not be touched when removing it from the oven. It is quite likely to rub when hot, as it does not thoroughly harden until cold.

LIQUID BRIGHT GOLD—This is a sort of luster, and is gold in a much diluted state. It comes bottled ready for use and is a brownish, oily liquid. It is applied by dipping the brush directly into the bottle, and applying it just as it is. If it becomes too thick, it is diluted with the gold essence, which comes with it, or with lavender oil. Turpentine should never be used with it, as it stains and ruins it. It comes from the firing with a brilliant luster, and does not require burnishing. It is exceedingly ugly when used alone,

but makes a good foundation for mat gold. It is used on handles, the lining of cups, etc., and on large surfaces, for the first firing. It is then covered with mat gold for the second firing. The best way to use it is to combine the two golds, using a little more than half mat gold and a little less than half bright gold. This makes a fine, hard foundation gold and wears splendidly. Use lavender only with this mixture, as turpentine must not be used with the bright gold.

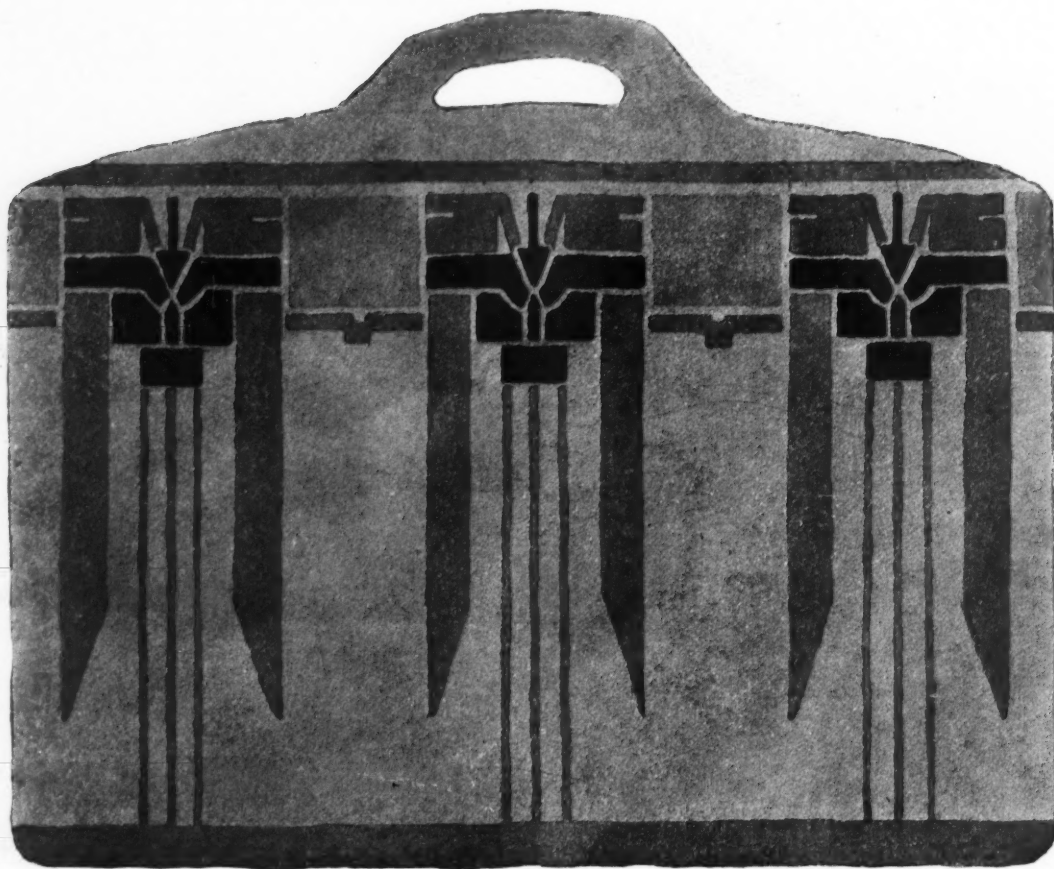
GREEN GOLD—This is made by adding a small amount of mat silver to mat gold, and is very attractive. The proportion is about one part of silver to three parts of gold.

BRONZES—These come in different shades, such as gold bronzé, green-gold bronze, and red-gold bronze. They are mixed and applied in the same manner as mat gold, and have a dull mat luster when fired. They are used on handles and large surfaces, and are not very practical. Their use should be confined to vases and other bric-a-brac, as they are unsuitable for tableware.

SILVER—Mat silver is very handsome for tableware. It comes prepared on a glass slab like mat gold, but is light grey in color. It is mixed thoroughly with lavender oil and spread in thin, even coats on the china. It will take a hard firing and needs a thorough scrubbing with sand to burnish it. Two or three coats will give a beautiful body, which will take a high polish. This will tarnish, just as any silver will, and needs to be polished occasionally.

A mixture of gold and silver, about six parts of silver to seven parts of gold, makes what the silversmiths call "white gold." This is a delightful substance to work with. It is as white as silver when fired, but has a yellow cast. Liquid bright silver may be used for the first firing, but mat silver must be used for the second.

LIQUID BRIGHT SILVER—This is of the same nature as the bright gold. Turpentine must not be used with either



BISCUIT JAR, VIOLET DESIGN—HANNAH B. OVERBECK

(Treatment page 32)

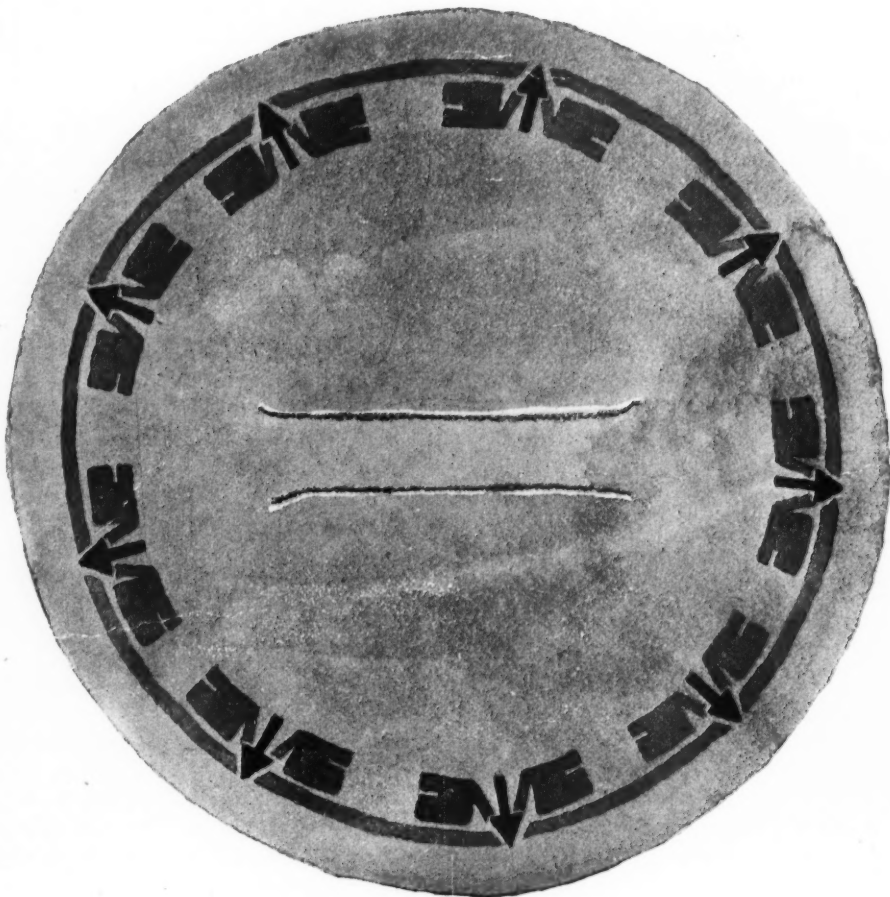
of these nor with any luster, to which class these preparations belong. When using bright silver, clean the china until it is spotless. Clean it with alcohol, and wipe it with a bit of lavender oil on a cloth which is free from lint, before applying the silver. Every tiny streak or spot left on the surface will spot it. Clean the china until it is perfectly free from anything which will affect the silver, and then clean it again. Too much emphasis cannot be placed upon this point.

The bright silver will take a hard firing, and comes from the kiln with a high glaze. If after it is fired any thin streaks look grey, these can be covered by a second coat and the piece should be fired again.

The bright silver is opaque, and two coats will give a beautiful, solid effect. This is very rich and attractive when used in combination with black outline, and pink and grey; or with a black background and touches of bright color.

Mat silver and bright silver may be mixed together. After this is fired and burnished, it has a lovely, soft, satiny gloss.

This lesson has gone into much detail concerning gold and silver; but as it will be used for reference on these subjects during the remainder of the course, be careful not to confuse the various methods discussed. Read and study it all, but especially study and digest the parts that apply directly to the problem which you have to work out for this lesson.



COVER FOR BISCUIT JAR



COBAEA—MARY BURNETT

Treatment by Jessie Bard

THE flowers of this vine are green at first and afterwards turn mauve shading into purple

For the buds and green flowers use Moss Green shading into Brown Green with Dark Green; and for the purple ones Deep Violet of Gold with a little Banding Blue.

For shadow leaves use Moss Green and a little Deep Violet of Gold. The stems are Moss Green washed on lightly, shaded on darker side with Moss Green and a touch of Shading Green and Deep Violet of Gold. Stamen, Yellow Brown and a little Brown Red.

Second Fire—Close to center of flower wash a little

Lemon Yellow, shade toward edge of flower with Violet of Gold with a touch of Apple Green. The markings on flower are Violet of Gold with a little Copenhagen Blue. Leaves are blended to center with the Dark Green and touches of Moss Green.



LONG SPURRED VIOLET (Page 28)

Treatment by Jessie Bard

COLORS of violets are Banding Blue and Violet No. 2. Dark touches in flowers are Ruby and Banding Blue; light turned over parts of leaves are Apple Green and Yellow; dark parts are Moss Green and Shading Green. Stems, Violet No. 2 and Blood Red.

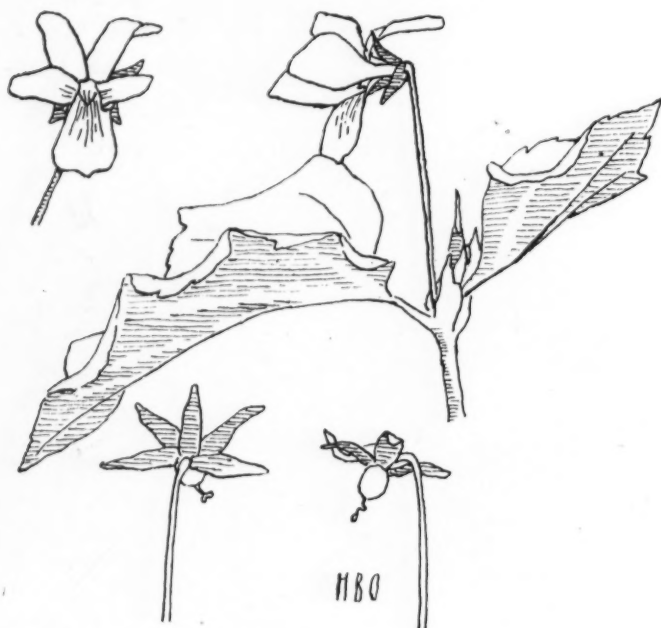


BISCUIT JAR (Page 30)

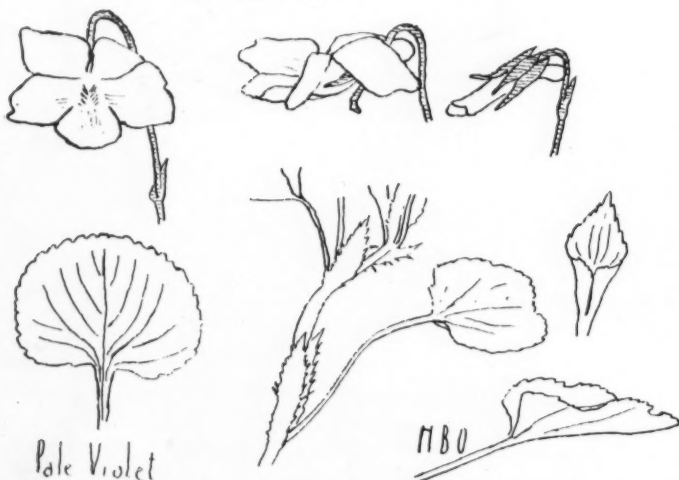
Treatment by Jessie Bard

PAINT flower parts in Copenhagen Blue to which has been added a very little Apple Green. Paint other parts of design in Grey Green.

Second Fire—Tint over the entire surface, design and all, with a thin wash of Dark Green No. 7, then clean the color off of the blue, leaving it on the rest of the design.



Yellow Violet



Pale Violet

DETAIL DRAWINGS OF VIOLETS—HANNAH B. OVERBECK



Blue Violet



Long Spurred Violet

AZALEAS (Page 29)

Treatment by Jessie Bard

PAINT leaves with Yellow Green with a little Brown Green; darkest leaves, Shading Green with a little Moss Green. Stems, Brown Green. Flowers, light wash of Rose or Carmine; darker touches, Ruby and Blood Red equal parts. Background, Violet and a little Blood Red, very light; a little Yellow around lower side of flowers. Second Fire—Strengthen with same colors.



YELLOW AZALEA—(Supplement) (TREATMENT IN WATER COLOR)

Margaret D. Lindale

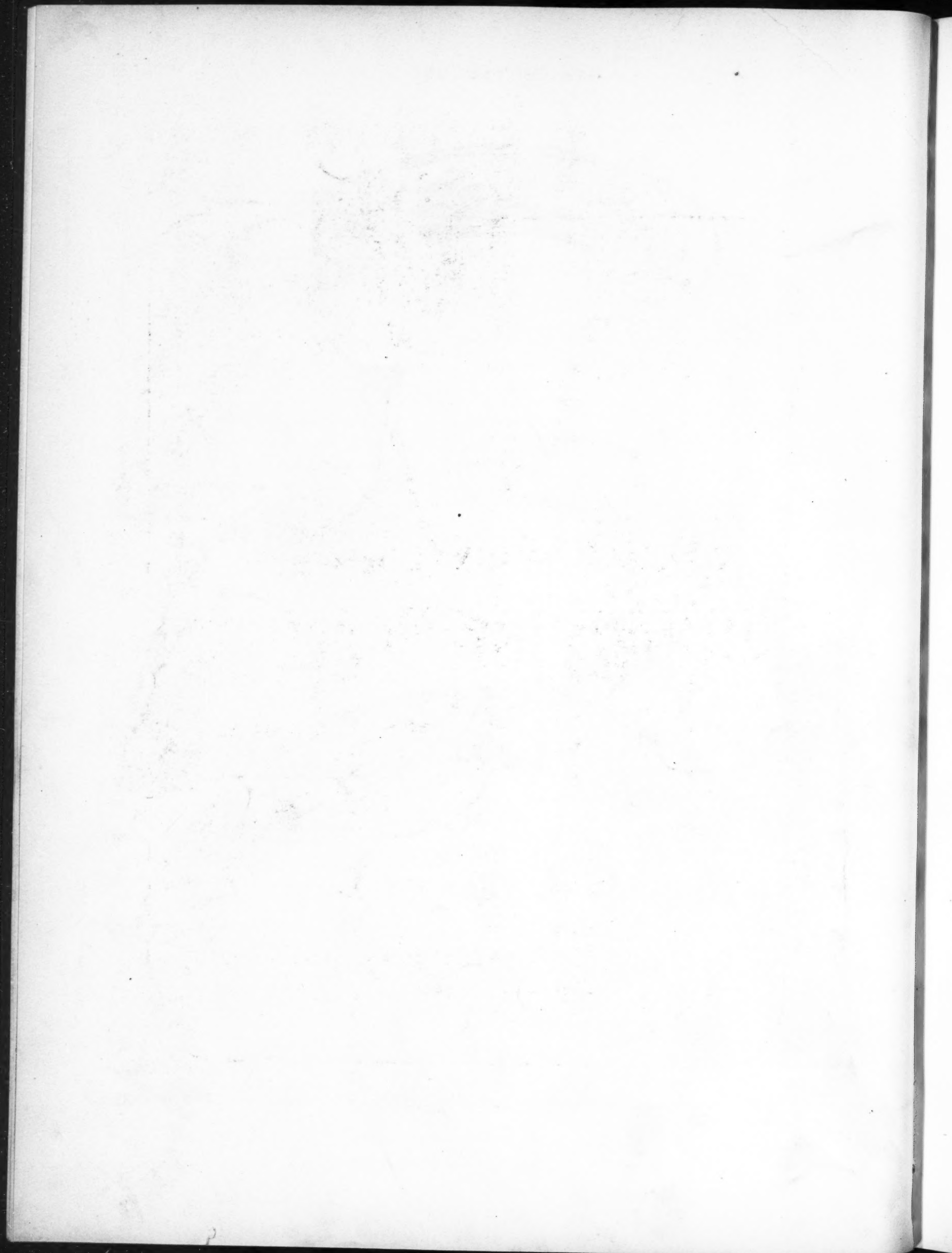
FLOWERS—Naples Yellow and White, warmed with touches of Chrome Orange and Burnt Sienna. Stamens, Chinese White, tipped with Emerald Green. Stems, Burnt Sienna, the same color mixed with New Blue to produce darker effect in shadow and pale tone in light. Leaves Grey Green with touches of Antwerp Blue, Hooker's Green and Burnt Sienna. The broken outline of Burnt Sienna.

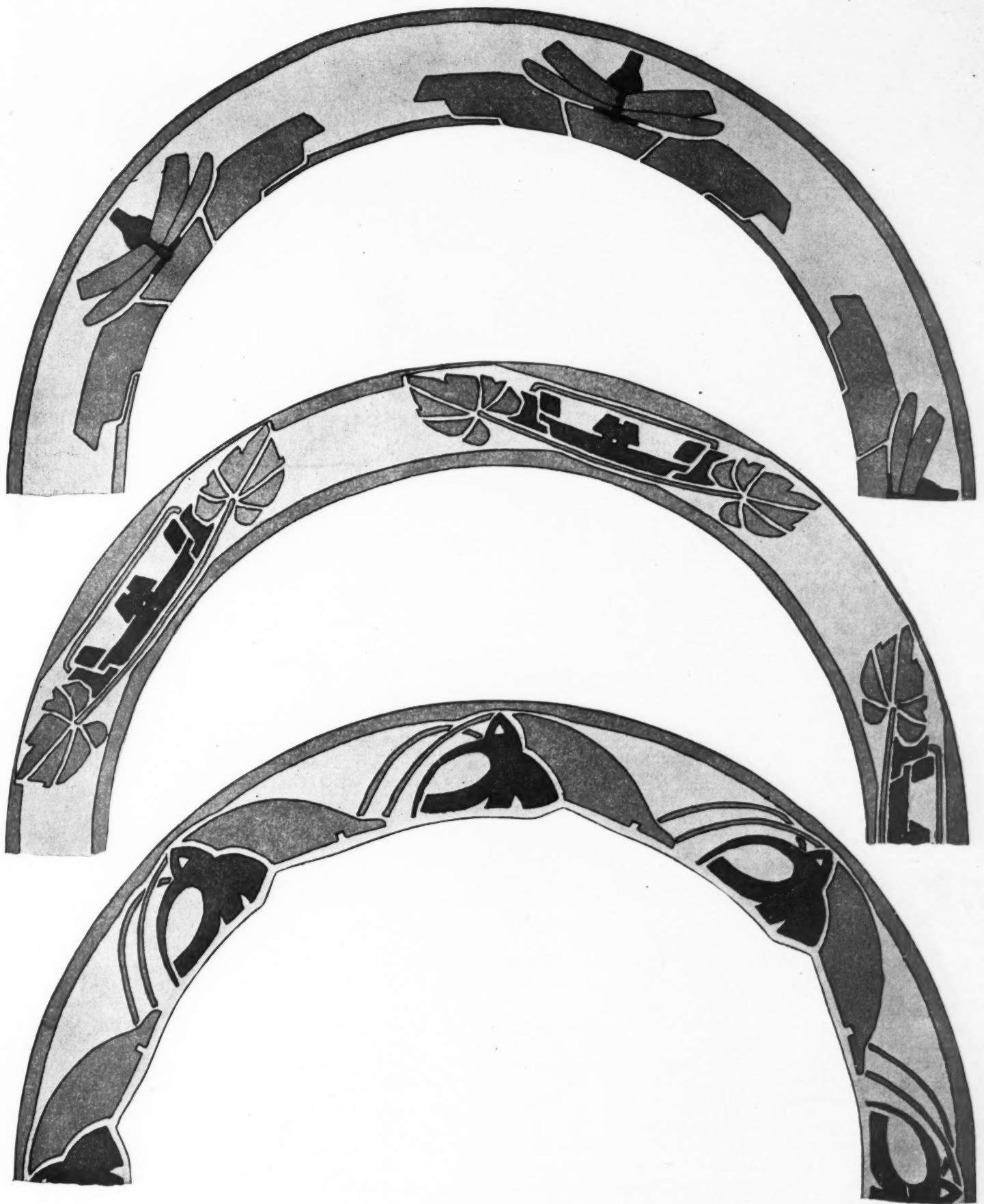


AZALEA—MARGARET D. LINDALE

JUNE 1910
SUPPLEMENT TO
KERAMIC STUDIO

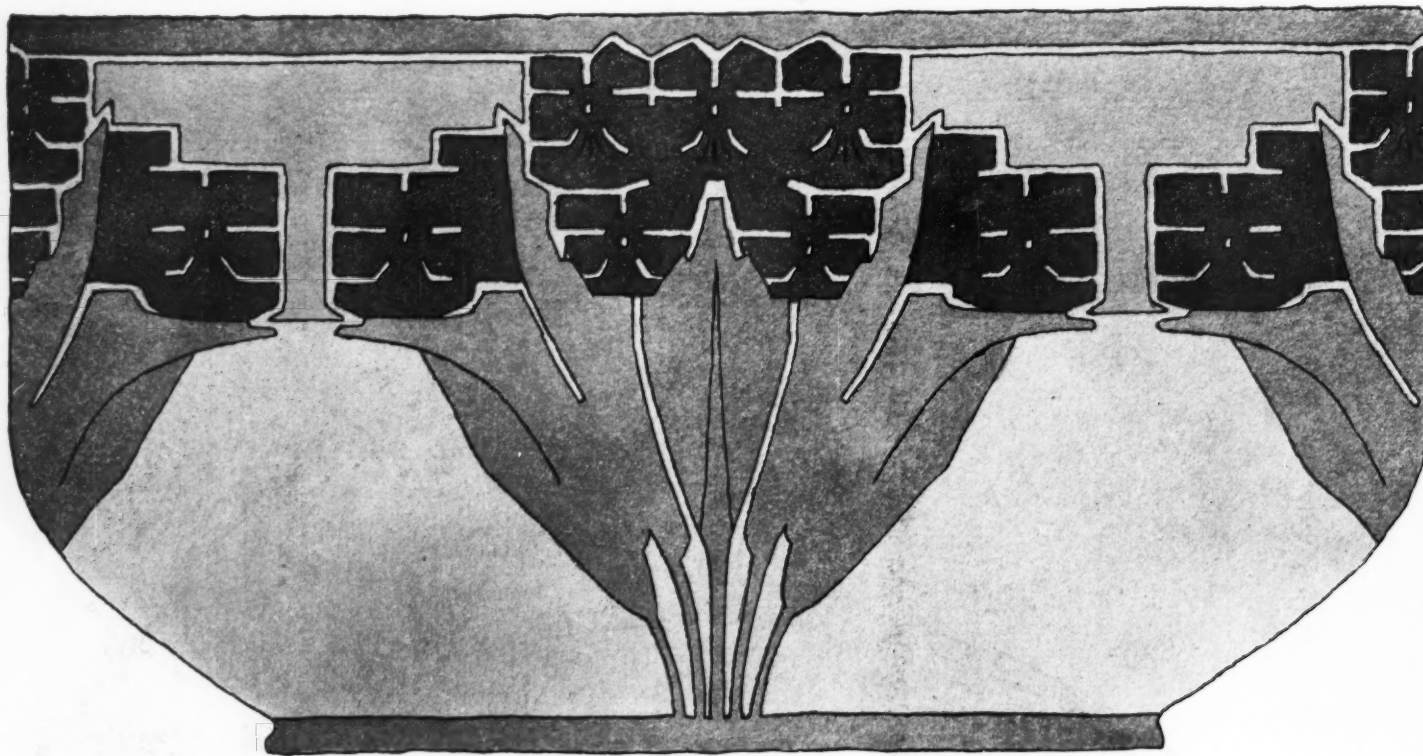
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VIOLET DESIGNS FOR PLATE BORDERS—HANNAH B. OVERBECK

(Treatment page 34)



BOWL, VIOLET DESIGN—HANNAH B. OVERBECK

VIOLET DESIGNS

Hannah B. Overbeck

VIOLA palmata, the common blue violet of hackneyed poetic fame for beauty, modesty and all the catalogue of virtues, is in reality the most aggressive member of a large and not particularly well known family. As a proof that it is not the timid shrinking thing of the poetic imagination, notice the completeness and rapidity with which hordes of these plants take entire possession of road-sides, lawns and woodland. However, the student of botany is acquainted with a number of other species of the violet family that are more graceful and more interesting subjects for the decorator and designer.

From a correct botanical standpoint it will be noted that the common blue violet has no stem above ground, all the leaves and flowers coming up directly from the root stock. It is found in a variety of colors ranging from a delicate sky blue to a deep reddish purple, variable but always with the brownish purple marking on petals and the white beard in the center hiding stamens and pistil. The bird foot violet is similar in growth but the leaves are parted as the name would indicate and in the common variety the flowers are light blue.

The other violets of this locality have a stem above ground. The first leaves of all varieties having entire leaves are heart shaped. The stalk of the yellow violet stands erect and the edges of the leaves have a sort of frilled appearance. The flower has a very short spur. The color of the pencilling on the petals is repeated in the brownish purple of the lower part of the plant stem and the stems of the lower leaves.

The little pale violet is the most dainty member of the violet family. The foliage is fine, the flower a delicate cream with bearded throat and the characteristic purple lines. The plant branches freely, is almost creeping and is a greyish blue green in contrast to the vivid green of the blue and yellow species. The color of the foliage of the long spurred violet is much like that of the pale violet with a

brownish color on the lower parts of stems. The flowers are a pale red purple with deeper splotches of the same color on petals at mouth of the flower. It also has the brownish purple lines on the petals. It is interesting to note the sepals, the way they are set on the flower, and the difference in the different species. The stipules clasping the stems at the joints make another interesting study.

BOWL

OUTLINE with Dark Green No. 7. Paint flowers in Imperial Ivory, leaves and bands in Yellow Green and Dark Green No. 7, using one-third of latter. Tint background panels in Dark Green No. 7. Paint all parts delicately and leave remainder of bowl without color.

PLATE BORDERS (Page 33)

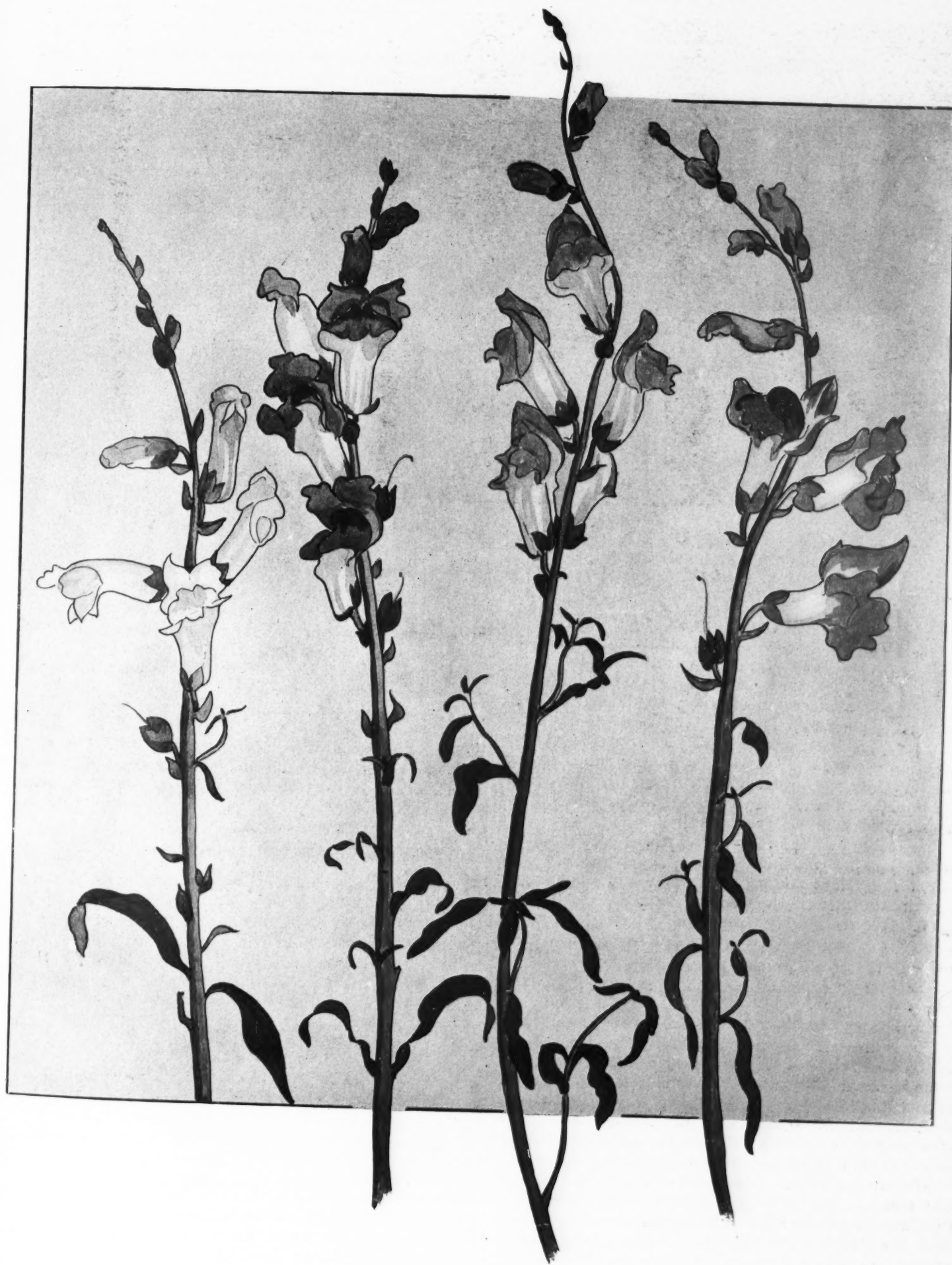
IF design is to be outlined, outline each part in a darker shade of the color used on that part. Outline parts and after that is dry paint darkest parts of design in Violet No. 2, and one-third Pearl Grey. Paint other parts of design with Olive Green to which has been added one-third Pearl Grey; put a tint of Pearl Grey on background. For second firing dust the background with Pearl Grey and strengthen other parts but make no color strong.

PLATE BORDERS (Page 27)

IF design is to be outlined, do so in Copenhagen Blue. Paint the darkest parts of design in Copenhagen Blue; all other parts of design in Copenhagen Blue and Grey for Flesh, using one-half of each. Tint background with Grey for Flesh.

BUCKLE DESIGN (Page 40)

PAINT dark parts in Copenhagen Blue; paint lightest parts in Dark Green No. 7 and other parts in Olive Green with Dark Green No. 7 added to make a grey green. The narrow spaces about edge and between different parts of design may be in black or gold.



SNAPDRAGON—ETHEL GATES



SNAPDRAGONS—ETHEL GATES

SNAPDRAGONS

Emma L. Baker

SNAPDRAGONS present such a variety of colors that it is impossible to give any definite rules for treatment. The flowers run from creamy white through many tones of yellows and reds, sometimes combining all three colors in a single blossom.

Albert Yellow toned with Yellow Brown is a good foundation color for the yellow flowers. This may be shaded with Warm Greys and thin washes of Brown Green.

For the red flowers use Blood Red with a little Carnation and Violet of Iron.

For the grey green of leaves and stems, use Royal and Shading Greens with a little Grey for Flesh.

For the yellow flowers, a light wash of Copenhagen Grey with a little Deep Blue Green makes a good background. A greenish grey background is good for the red flowers.



BORDERS FROM SNAPDRAGONS

Emma L. Baker

FOR the border containing the bud form, Grey Green for leaves; stems and bands with Yellow Brown in the flower parts all washed on over a background tint of one-half Albert Yellow and one-half Ivory, is good. Or Royal Green in leaves and stems, and Royal Blue in flower parts over a background of Yellow Brown toned with a little Ruby is good. This latter suggestion is also good for the design indicated below. This is attractive as well in blue and white.

The border derived from the pistil and stamens of the flower is good in Royal Green and Night Green with an envelope of Pearl Grey.

Some of the more severely conventionalized forms are very good in blue and white and some in green and gold.

PEA PLATE (Page 40)

Treatment by Jessie Bard

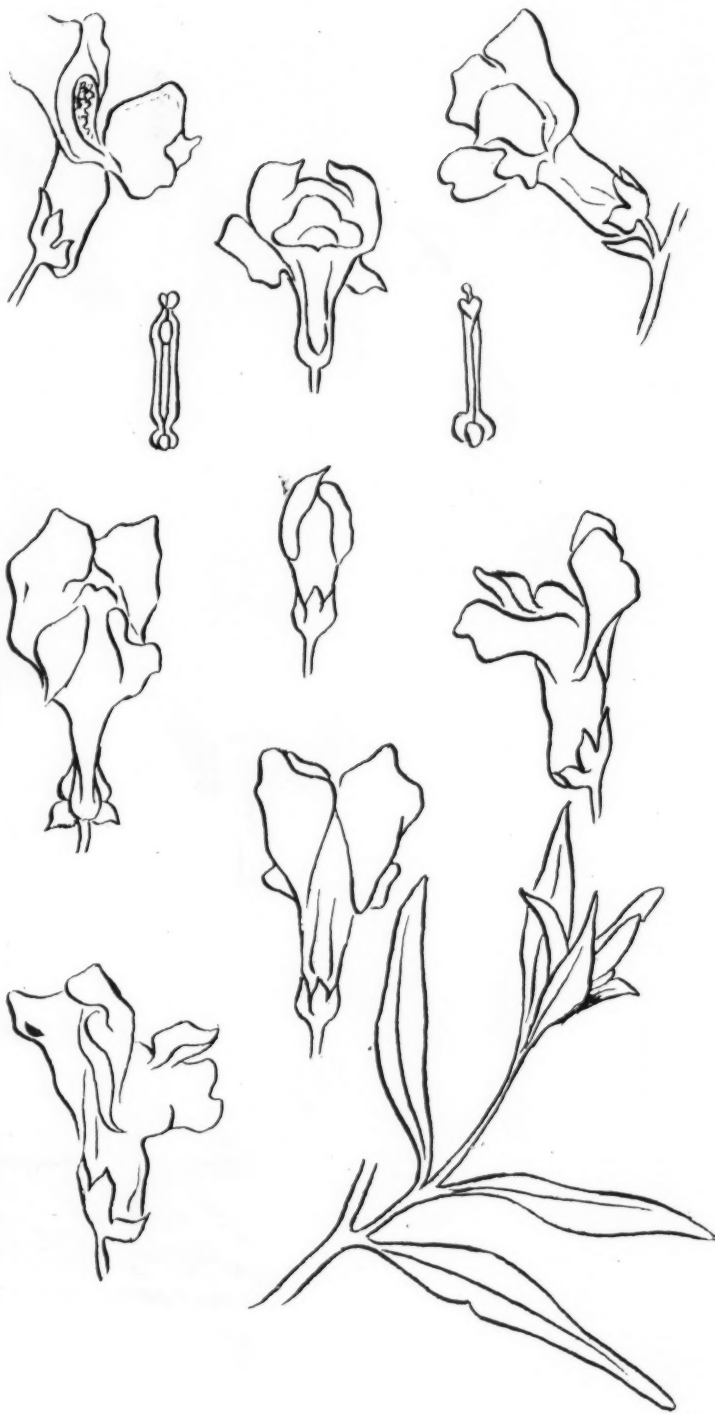
THE effect is green and white. Apple Green for pod, shaded with Apple Green and a touch of Violet No. 2. Peas in pod are Apple Green and Yellow Green.

Leaves are Apple green, Yellow for lights, shading done with Yellow Green, Violet and Shading Green.

Blossoms, very light shading of Violet No. 2 and Yellow.

Background, Yellow very thin, Apple Green and Violet and under main bunch a little Copenhagen Blue and Apple Green.

Second Fire—Strengthen parts that need it with same colors as first firing.



SNAPDRAGON DETAILS—EMMA L. BAKER



CONVENTIONALIZATIONS OF SNAPDRAGON—EMMA L. BAKER



SALVIA—E. N. HARLOW

Treatment by Jessie Bard

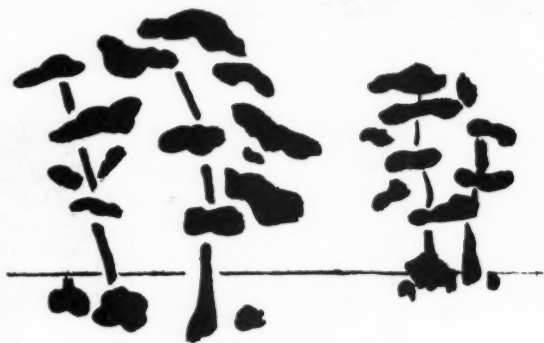
THIS may be used on a cylinder vase repeating it three times.

Sketch in design carefully, then paint flowers in with

flat tones of Yellow Red and a little Albert Yellow; the stems, flat wash of Blood Red and Violet No. 2. Leaves, Moss Green and Brown Green.

Second Fire—Oil vase with Fry's Special Oil, pad well and with a sharpened brush handle and very small piece of cotton wrapped on the end of it, wipe out the flowers. Then after standing one hour dust this background with three parts Pearl Grey, one part Yellow Brown and a pinch of Grey for Flesh (Fry's). Be sure your flowers are well cleaned.

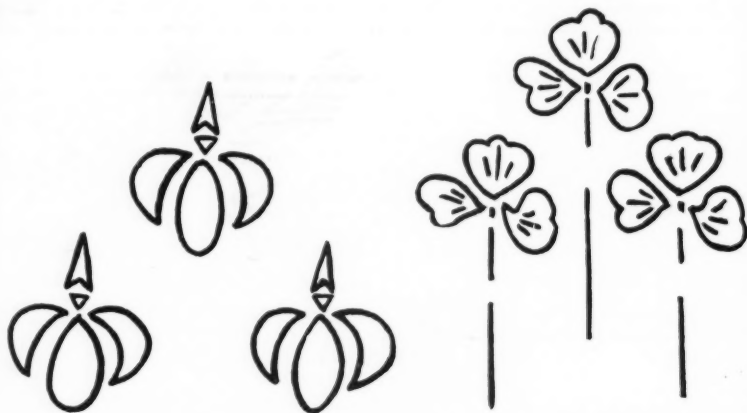
Third Fire—Touch up where the painted parts may need it with same colors used in first firing and any dark accents which will improve design.



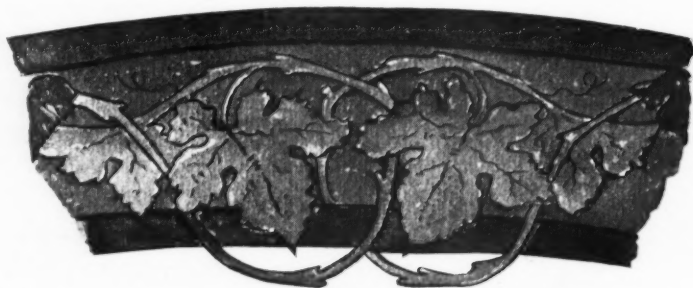
MRS. MILLER

PORTLAND CERAMIC CLUB

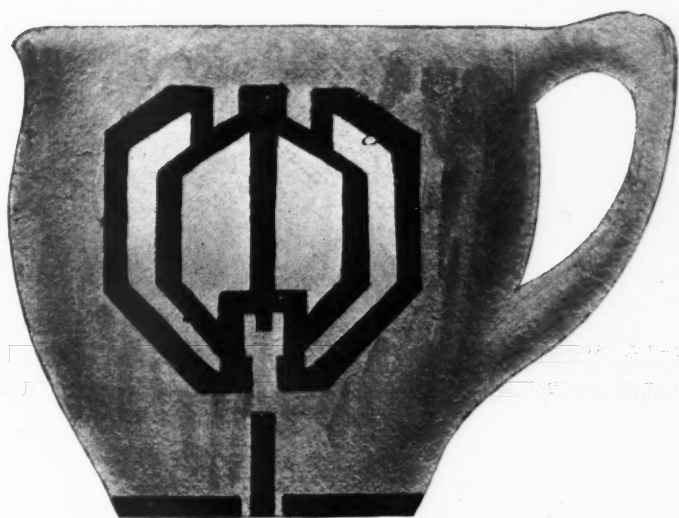
OUR readers will be interested to see this first exhibit of the work of the Portland Ceramic Club. The members are studying under the direction of a teacher of design and endeavoring to develop originality and taste in decoration. Another year we hope to be able to show another lot of designs by its members and we are sure that they will show a marked advance in every way after such a good beginning.



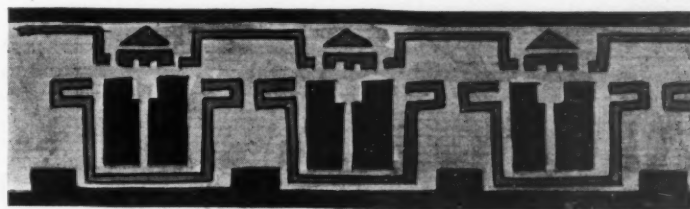
MAUD ILIFF



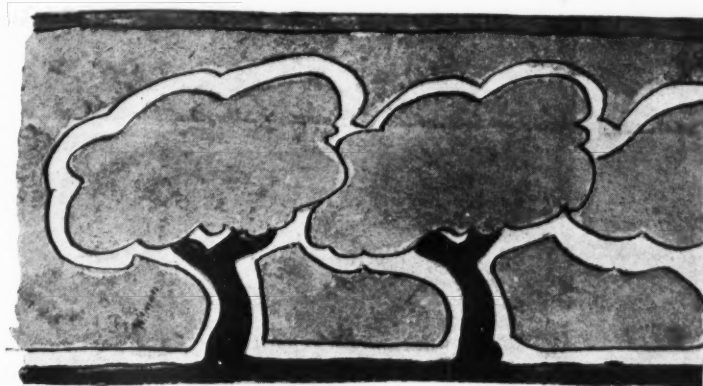
MRS. J. N. BROWN



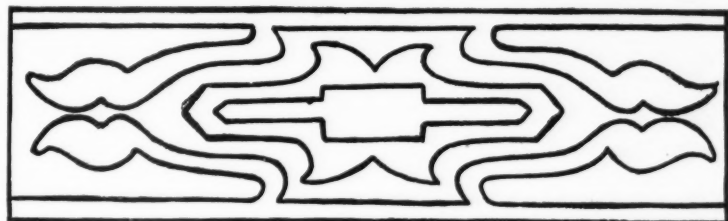
LYDIA ROUTLEDGE



MARY DAVIS MCGINNIS



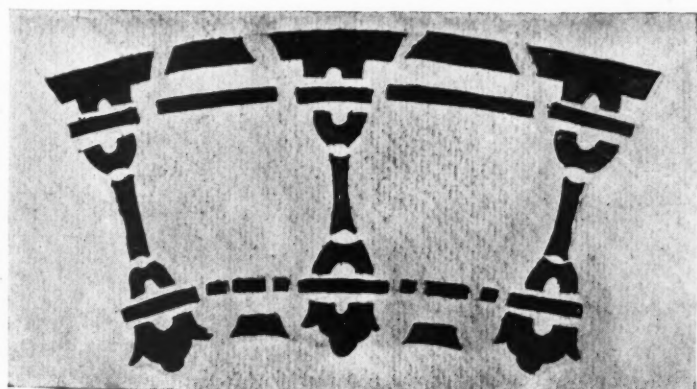
MARY DAVIS MCGINNIS



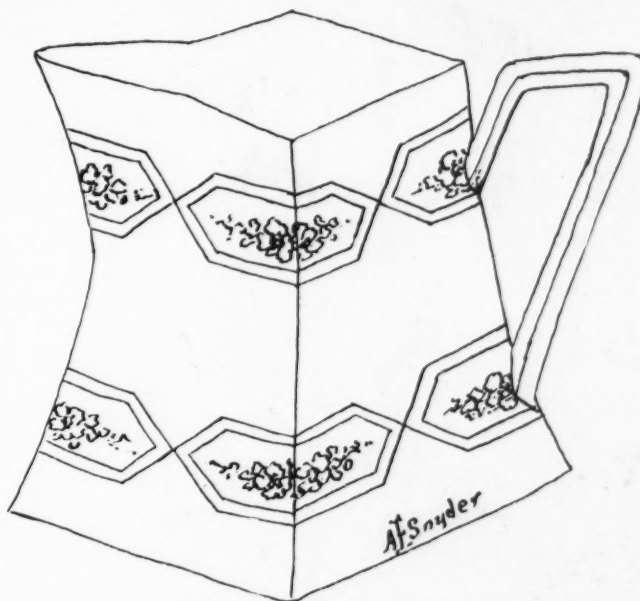
MISS POPE



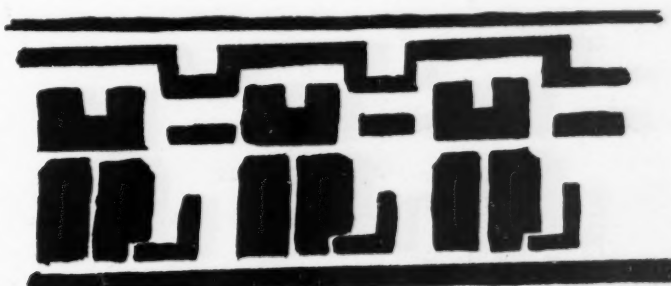
MISS POPE



MPS. J. N. BROWN



A. F. SNYDER



MARY DAVIS MCGINNIS



BUCKLE DESIGN, VIOLET MOTIF—HANNAH B. OVERBECK

POTTERY CLASS

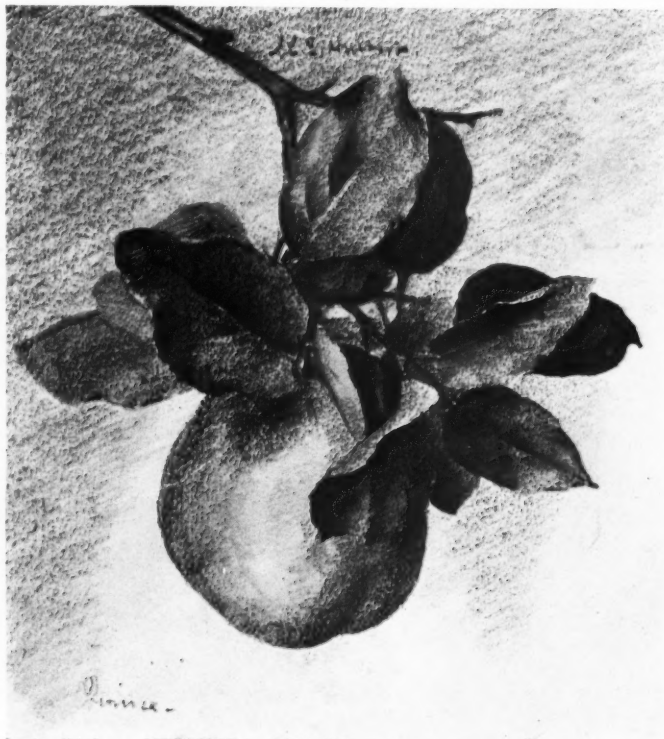
Frederick A. Rhead

IT is widely believed that the application of the human figure as a motif for ceramic decoration, or, indeed, applied design of any kind, demands an arduous scientific and academic training. The study of the antique, and the living model, together with a comprehensive knowledge of subcutaneous anatomy, are held to be absolutely essential if a designer would essay the introduction of even a single figure in his decoration. It is true that this knowledge is valuable, and it is equally true that the figure draughtsman's technical equipment is incomplete unless he has made a study of these matters, but it is also true that the dangers balance, and sometimes outweigh, the advantages. The chief danger is the temptation to exhibit anatomical and academic knowledge at the expense of simplicity and coherence. The conventionalization of a figure means the adaptation in its general masses and proportions to ornamental purposes, while the scientific expression (as exemplified by the classic treatment, and insistence on anatomical details) means the particularization of facts leading towards realism, instead of the generalization of facts leading towards ornament. A natural or realistic figure, tree or flower may be good decoration, but can never be good decoration if applied to the work of the craftsman. These objects may suggest a form, but that form must be ornament primarily, that is to say, it must be a decorative arrangement of lines and masses, having a directly harmonious relation to the contours of the object to which it is applied. Some stress has been laid upon this point of view, because there is no reason whatever why a person with a feeling for design, or the capacity of covering a surface with harmoniously spaced masses, should not use the human figure at will as a decorative motif.

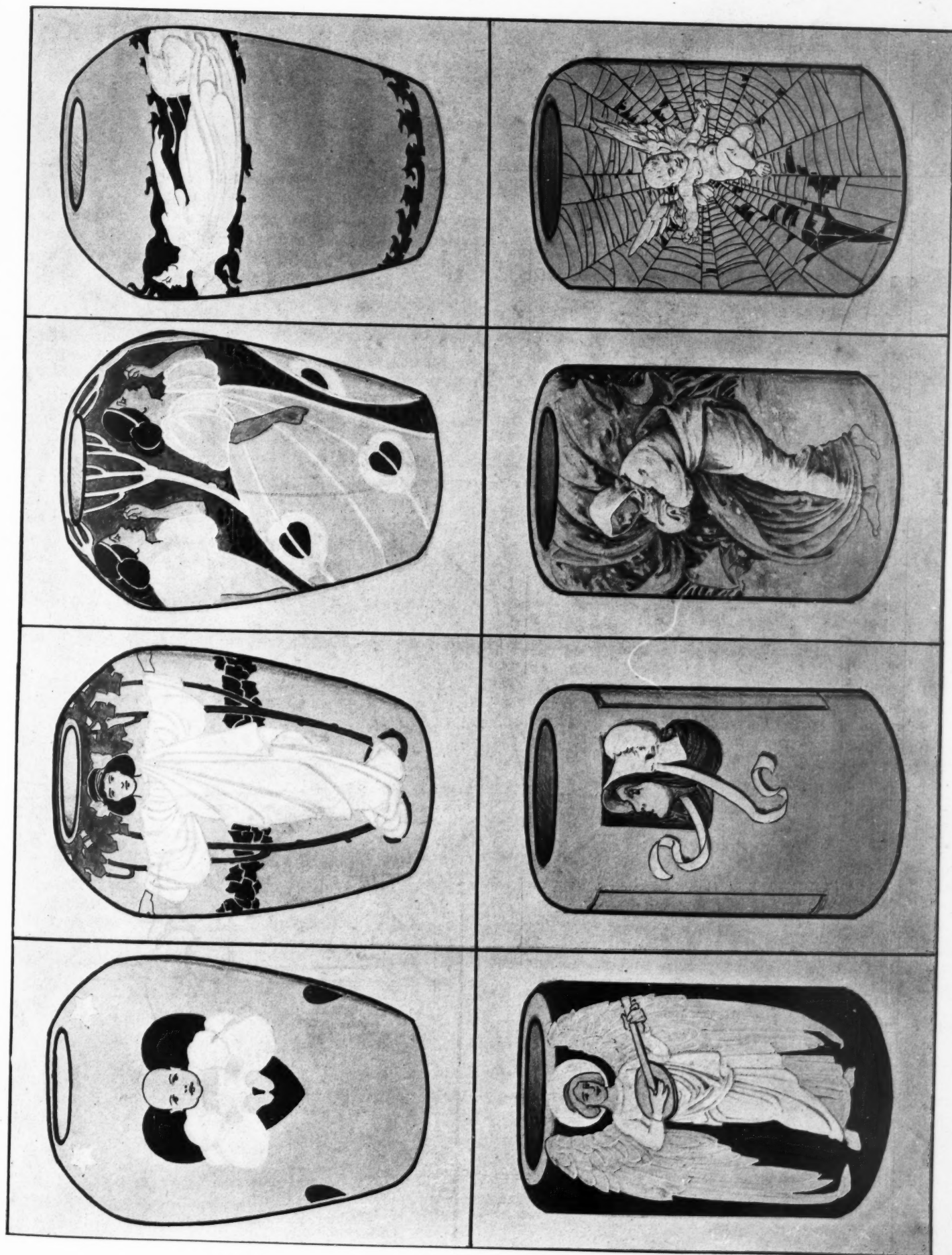
The tyro is usually afraid of the details. It is the features, the fingers, the locks of hair and the folds of drapery which are the stumbling blocks. And it is the awkward treatment of these details which spoils the finished design in nine cases out of ten.

The remedy is exceedingly simple. Leave these details out altogether. Try a design, first of all, say, of the back view of a baby seated on the ground. Its little cap is represented almost by a circle. Two masses almost like the petals of a flower, or the wings of a butterfly, represent its sleeves, and another simple mass, shaped something like a clam shell, represents its dress, while its back is a square with rounded corners. It is very simple, but it is a decoration. The first illustrated example shows the front view of a baby treated in a simple fashion. The only detail is in the features, and these may be left out without hurt to the

design. It may either be painted or stencilled. The vase should be grey. If a grey clay is not accessible, it may be made in red, buff, or white clay and the ground applied with a fine sponge. The grey is made by mixing about $7\frac{1}{2}$ per cent. of underglaze dove with the dry clay. The stain should be weighed and ground first in a mortar and pestle, or on a slab with a muller or spatula and then mixed with the clay and made with water into a slip about the consistency of butter. This should be passed through a sieve with about 60 mesh. It can be applied to the vase by dabbing with a fine sponge, or it may be put on with a large camel hair brush. The advantage of the sponge is that a variety of surfaces (resembling rough Whatman paper) can be given, and regulated to any desired smoothness or roughness according to the fineness of the sponge or the thickness of the slip. If it is desired to stencil the pattern, the design may be drawn on fairly strong tracing paper, and cut out with a sharp penknife. If the vase is not damp enough for the stencil to adhere, the paper may be dampened with a soft brush and pressed against the surface until the edges adhere closely and evenly. Then the slip may be dabbed over the stencil either with brush or sponge. It should be about the thickness of two-ply cardboard. In a few minutes the clay will have "set" and the stencil can be peeled off. A tracing paper stencil can be used two or three times, but if a number of repetitions of the pattern are required it will be found better to use oiled paper such as used in copying presses. The baby's dress and the stars should be done in ivory or cream, and the heart in slate blue. This color is got by mixing about 10 to 12 per cent. of canton blue with white slip, in the manner already described. Different colors may be applied to the same stencil, but as this requires considerable practice and skill, it would be better at the outset to cut separate stencils for each color, and to superimpose the various tints,—that is to say, in this case to stencil the heart, first of all, complete, and lay the stencil of the baby over it. The flesh tints may be obtained by mixing four parts of white clay to one of red, and if this is



QUINCE—M. E. HULBERT



not available, stain the white clay with five per cent. of underglaze—Van Dyke or red brown. The features are painted with a fine brush in underglaze chocolate. The color effect may be varied by dipping either in yellow, green, or fawn glaze.

The second vase is schemed on the vertical basis as already described in former papers. The vase is sage green, stained with Marsching's sage—about 10 per cent. The trees are dark sage, done with the same stain in higher proportion.

The dress is pale bird's egg blue, which is got by using about 5 per cent. of electric or peacock underglaze blue. The band of foliage round the center is chocolate (U. G. chocolate stain). All these various colors should be painted flat and the details scratched or incised with a sharp steel tool. This tool should not be too sharp, or the effect will be too scratchy and the edges rough. The features in this case may be painted as in vase No. 1. The third vase is based on the spiral method. It is intended to be executed on a vase of red terra cotta. The dress should be buff. This could be either done in a natural buff clay, or the white clay could be stained with underglaze orange. The hair and the ocelli—or eye spots—on the dress are black, which can be got by adding two per cent. of oxide of cobalt, or three per cent. of underglaze blue to the red clay. The tree stems are pale sage. The white lines on the dress are intended to be done by the tube-line process.

The fourth vase is schemed on the horizontal basis and is to be stencilled. The ground of the vase is stone color (5 per cent. chocolate U. G. added to white clay) and the dress is pale lilac, which is got by the admixture of a small proportion (about 2½ per cent.) of cobalt oxide to the white clay. The hair and waves at bottom are in chocolate.

Vase No. 5 is dark peacock blue. This color can be obtained by staining the clay with underglaze peacock, about 15 per cent. or 8 per cent. of oxide of chrome and 4 per cent. cobalt.

The wings and lower part of dress are pale sage. The hair buff clay, and halo cream. The flesh is pale red, and the face and hands are pencilled under glaze dark brown. The lines on the wings may be either scratched, or tube-lined in white.

No. 6 is intended for a modelled vase. It may be either dipped in a colored glaze, in which the effect is given by the darker shades of glaze settling in the hollows, or the modelling may be lightly tinted and the whole dipped in a clear glaze. If tinted the hood and ribbons should be done in pale blue or clear white, the hair red brown, and the background peacock blue.

Vase No. 7 is a painted vase. The draperies are painted in various tones of blue, ranging from dark blue to white. About ten or a dozen gradations should be mixed on the palette, and the dark tones should be painted first. Flat brushes must be used, and while the shadows should be applied in a fluid state, but firmly, the lights must be put on thick, the brush flattened, and used chisel-wise—with a little bit of stiffish slip scooped up on the end of the brush which should be squeezed first between the finger and thumb until nearly dry; by working the brush obliquely, the slip can be put on in little ridges, which are very useful when the vase is glazed in a colored glaze, which runs off the edges of these ridges, giving sharp but soft lights. The stems of the trees are done in pale sage, and the background behind trees in underglaze black mixed with an equal quantity of slip. The ground which is intended to represent snow should be done in white slip, mixed with a very small

quantity of dove U. G., and the shadows the same color deepened by the admixture of a small quantity of U. G. chocolate. The high lights are pure white. The falling snowflakes are spots of fine white slip, small but very thick and high. The whole is intended to be glazed in Faron glaze, which can be mixed by putting two parts of clear glaze to one part of Rockingham glaze, or if this is not available, a stain can be prepared for the clear glaze of 2½ per cent. of manganese oxide.

Vase No. 8 is a suggestion for pate-sur-pate decoration. By this process the figure is painted in white slip, and the reliefs added by fresh coats of slip, until a modelled effect is attained. As the pencillings cannot give sufficient smoothness of surface, a steel scraping tool is employed to clean up the surface, and accentuate the contours. The vase is terra cotta clay, with a thin film of sage green, sponged, pencilled, or dipped on the surface.

The web may either be scratched or tube-lined in black clay. The tiles are all hand made, as the dust tiles made in the die are difficult to decorate in the clay state.

No 1 is a suggestion for a modelled tile. The head of Medusa is not a pleasant motif, but it is selected because the scales on the snakes and the wings at the sides of the head give the opportunity for sharp detail which is so effective under a colored glaze.

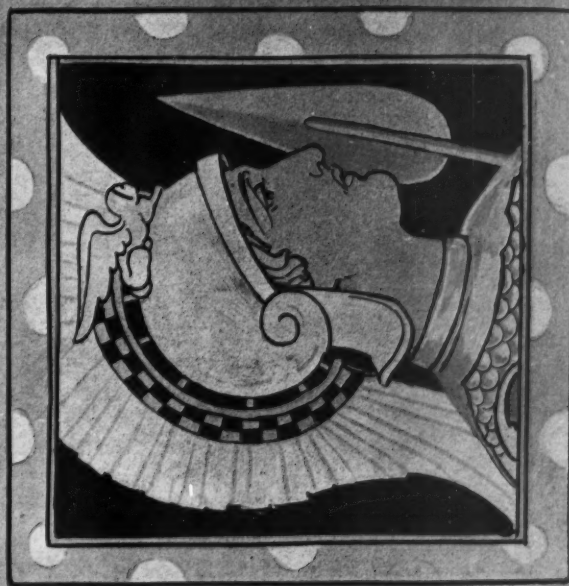
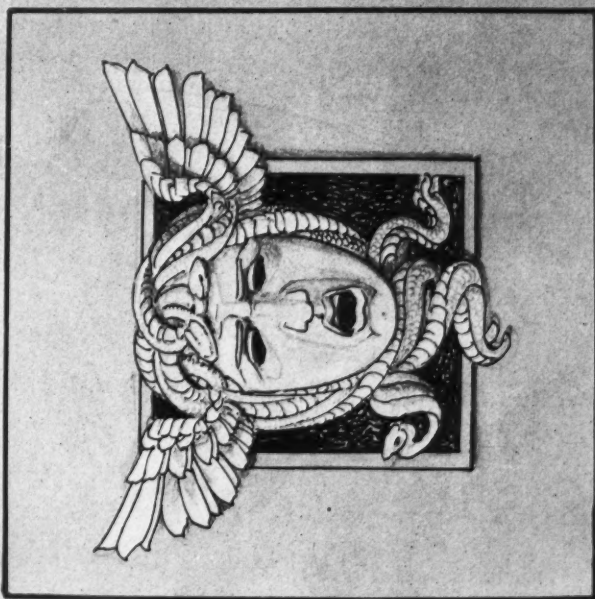
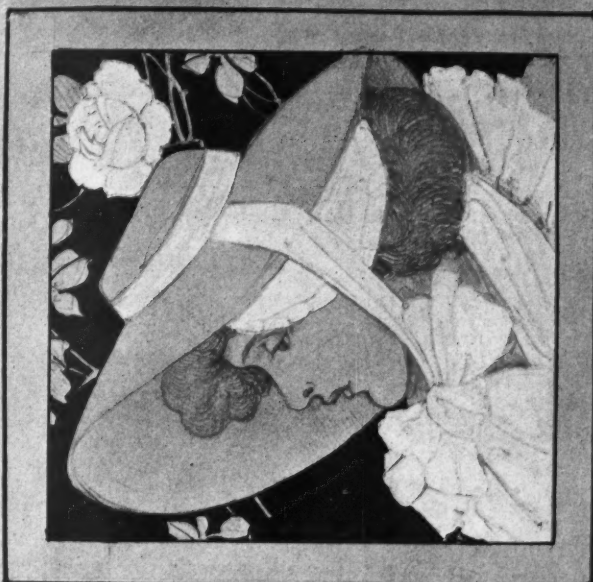
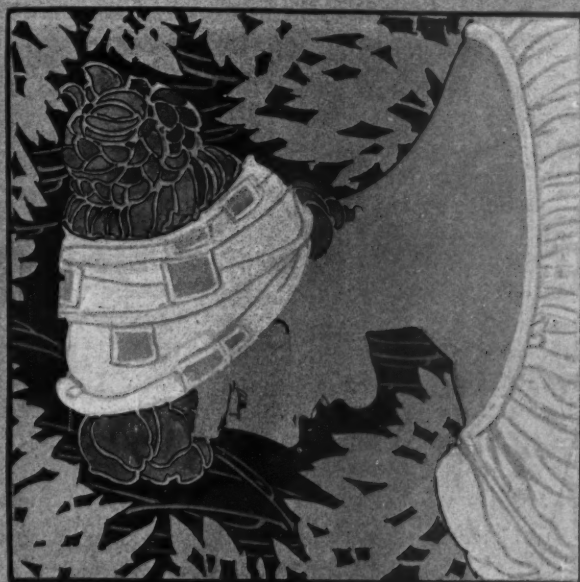
The background is deeply countersunk and roughed with a chisel tool. Any deep toned glaze would suit this tile, but one of the most effective tints would be old gold, which can be made by adding six per cent. of red oxide of iron and four per cent. black oxide of copper to the clear glaze.

The second tile is intended to be stencilled and finished with the brush. It is on different tones of buff, cane, cream, and ivory, with a deep russet background, which can be made by mixing 12% Underglaze red brown with the slip. If a smooth surface is desired, the tiles should be dipped in the colored slip. The color effect may be varied by the superimposition of a colored glaze.

In the third tile the head of a Dutch Burgher of the 17th Century is given. Subjects with strong light and shadow and rich mellow coloring are best suited for naturalistic painting in colored slips. In this case the ground should be sponged in graduated tones of red brown, as the slightly roughened texture will be found of great value both during the process of execution and in the ultimate effect when glazed. The hat is blue and black, the blue being a mixture of equal parts of underglazed mat blue and white slip. This color is only to be used in the lightest parts of the hat, and the other tones are graduated between this and pine black. The coat is done in chocolate and red clay, in the same manner. The ruff is white and dove grey, and the beard chocolate with the lighter parts chocolate softened by the admixture of a little dove slip.

The flesh is painted in gradations of red clay and white, with the shadows in dark brown. It should be glazed in deep yellow glaze applied pretty thickly. While this method of naturalistic painting is unsuited for general ceramic decoration, it is an admirable medium, on account of its permanence, for portraits, and for subjects which are frankly intended to be examples of painting and art decoration. It is legitimate as oil painting, and like oil painting has its own peculiar qualities—but it is painting with ceramic materials as a medium, rather than ceramic decoration.

Tile No. 4 is a Sgraffito tile. It should be terra cotta, or dipped with a red brown ground, pretty thickly. The helmet is pale blue grey, and the armour and spear the same



color. The flesh is pale red and the border deep buff with ivory discs.

No. 5 is a Sgraffito decoration. The background is peacock green. Both faces are painted in light sage, and the foremost face is painted on top in ivory, and the drapery, dress and pearls are in the same color. The hair of the back figure is painted chocolate, and the hair of foremost figure is buff, with head dress and drapery lilac. The outline of all is scratched or incised.

No. 6 is a stencilled tile, with background of stone color on dark green. The first stencil is the stone color, in which the conventional foliage is done, as is also the face. The second stencil is the drapery and head dress in pale blue green. The hair may either be done with a third stencil or painted in reddish brown. The outlines and eye and mouth can be incised to the ground or painted on top.

ANSWERS TO CORRESPONDENTS

Mrs. E. O. H.—Mix the gold for rubber monogram pad, the same as you do for any gold work. Take a little gold from your small slab and mix it on a larger one so you can spread it until you have a thin coat of it on the slab. Dip the pad into this, being careful that the gold covers it evenly and then press the pad on the china.

B. M. T.—Treatment for Columbine pitcher on page 236 of March MAGAZINE. Trace the design on the bowl then paint the light grey part of Columbine with a thin wash of Lemon Yellow and the darker part with Yellow Brown to which has been added a very little of Fry's Grey for Flesh or a little Brown Green. For darkest part of design use two parts Yellow Green and one Grey for Flesh. Stamen in buds the Yellow Brown mixture and also the caps. Bands in the Green. Second Fire—Outline with Fry's Grey for Flesh and wash a very light ivory tone background in with two parts Yellow Green and one of Yellow Brown. If the columbine comes out too yellow, put a thin wash of Brown Green over it.

M. W.—1. Fry's or Mason's Black, dry, dusted on will give you a highly glazed black; not necessary to use flux; give it a hard fire. 2. For mineral and gold colors see Miss Ehler's "First Lesson in China Painting" on page 226 of the March number KERAMIC STUDIO. A little more flux can be added in some colors, but care should be taken not to use too much for it is apt to show in the tinting; when fired it may come out with small white spots showing in it. 3. Lustres should be padded to get rid of the unevenness, for it will fire in streaks, except Opal and Mother of Pearl; these are most interesting if left uneven.

Miss B. N.—In the May number we neglected to mention another firm carrying a complete line of the Seiji or Celadon ware, that of M. T. Wynne, 39 W. 21st St., New York City.

M. N. A.—Add a very little oil of clove to the English grounding oil; just about five or six drops to an ounce of the grounding oil. The turpentine will dry out and not do much good.

E. T.—Was the green dusted on belleek ware when you had trouble with it? A great many kinds of green will turn yellowish on this ware. Fry's Moss Green will fire all right on it.



PEA PLATE

MARY BURNETT

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Assistant Professor of Industrial Art, Teachers'
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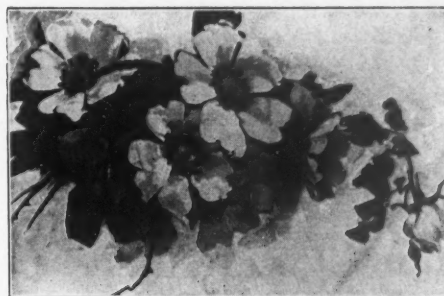
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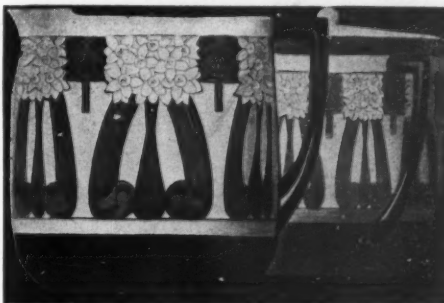
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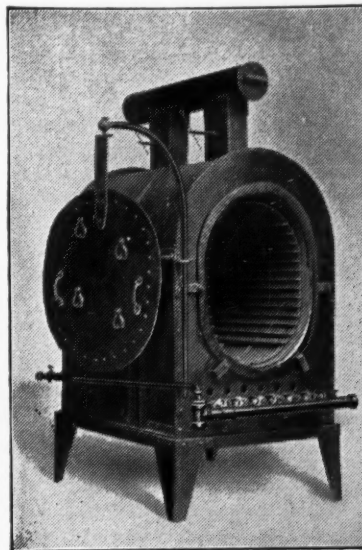
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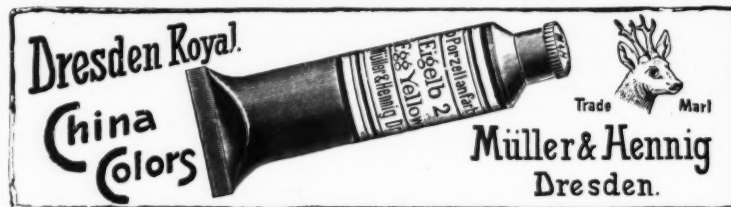
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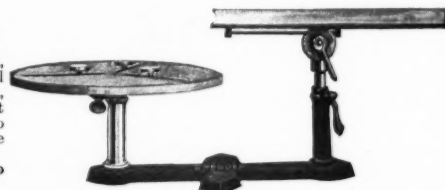
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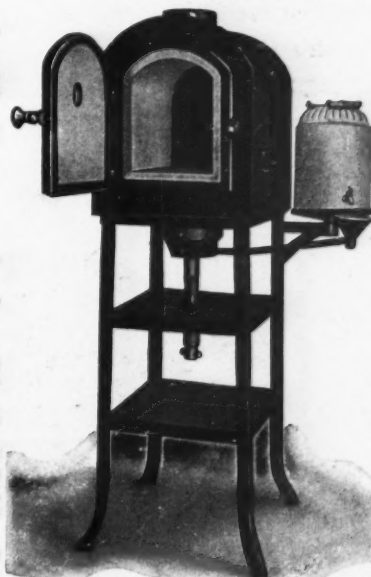
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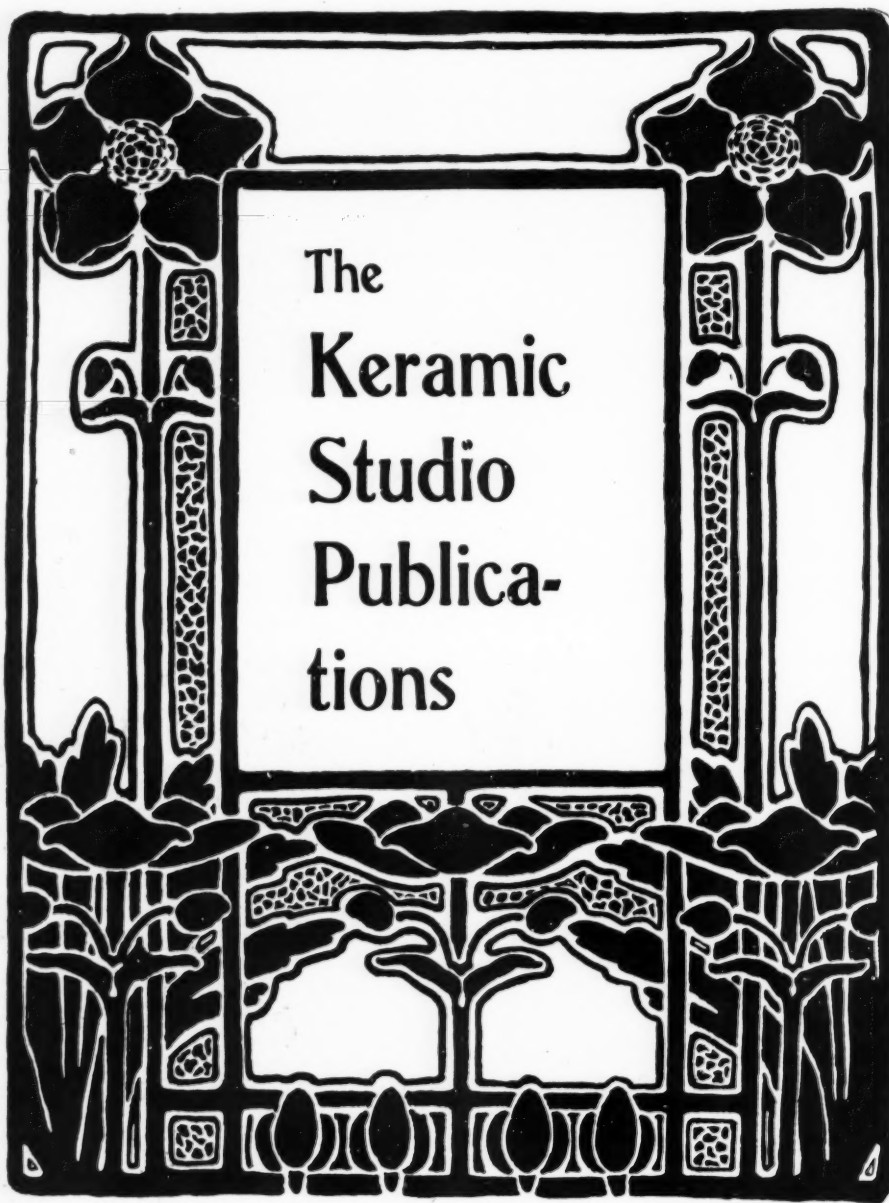
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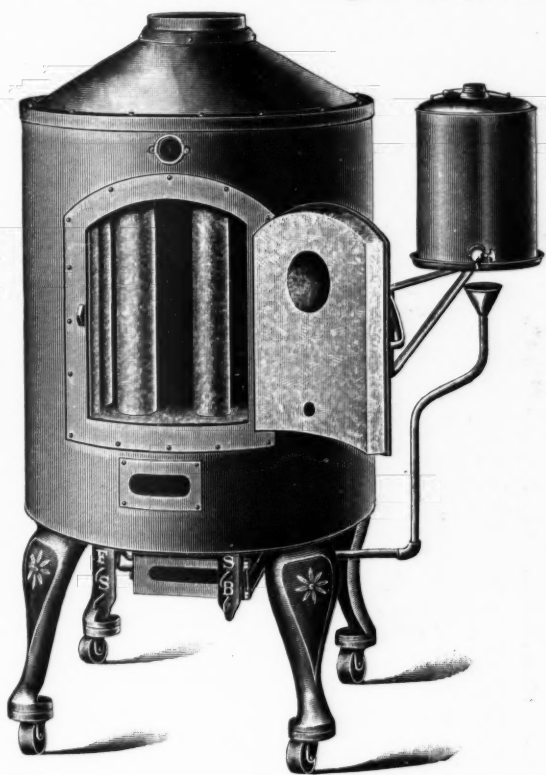
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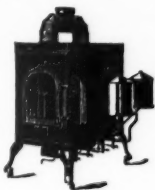
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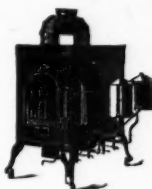
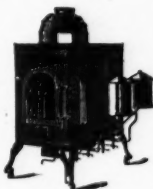
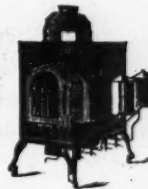
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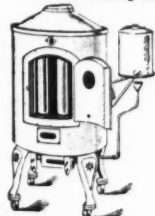
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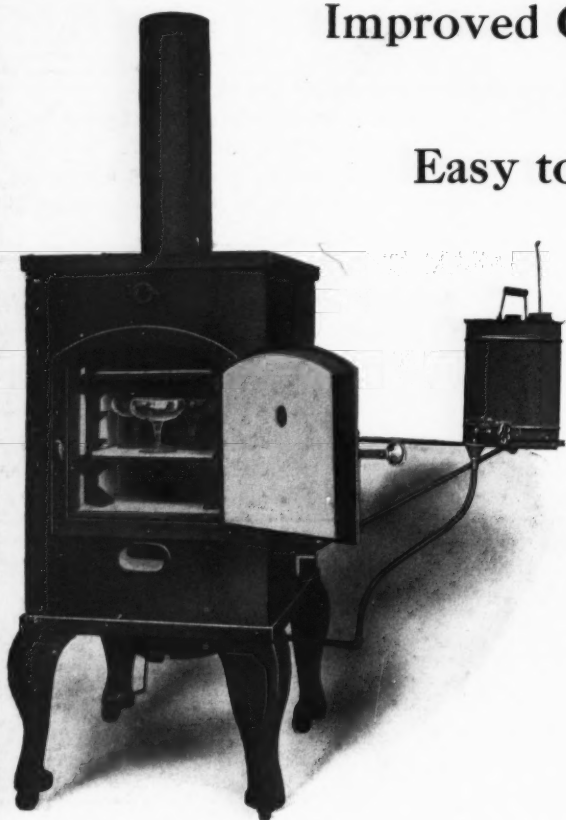
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